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Le document est un guide pour l'enseignement de la littérature anglaise à des élèves du premier cycle du secondaire. Il est basé sur le principe que, de même que les auteurs en littérature en appellent à leur intelligence, connaissance, sentiments et émotions pour créer une oeuvre, de même les lecteurs répondent en en appelant à leur intelligence, connaissance, sentiments et émotions pour recréer cette même oeuvre; d'où le titre du guide: ##Responding to Literature##. Le guide, outre l'introduction, qui expose la théorie qui vient d'être mentionnée, comprend six chapitres qui traitent: 1. de la mise en pratique de la théorie dans la classe; 2. des stratégies efficaces d'enseignement et d'apprentissage; 3. de l'évaluation; 4. de la planification annuelle; 5. d'un exemple d'étude d'un ouvrage de fiction; 6. du matériel suggéré pour le cours.

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ENGLISH LANGUAGE ARTS
RESPONDING TO LITERATURE

CYCLE ONE

Juillet 1985

Québec

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RESPONDING TO LITERATURE
CYCLE ONE

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PREFACE

This document is intended as a guide for the teaching of literature to cycle one students. It may be considered as a companion to and/or replacement for the *Literature I* (16-3209-01A) and *Literature II* (16-3209-02A) guides which have gone out of print as have some of the texts on which the lessons in those two guides were based.

The material in this document is drawn from the many guides on language arts which were created by teachers, consultants, administrators and university professors from around the province. The Ministère expresses its gratitude to all the educators who devoted their time and effort to the production of these materials.

This document was compiled and written by Gayle Goodman with the assistance of Marjorie D. Gawley, ministère de l'Education and with feedback from the members of the Secondary Language Arts Advisory Council, 1984-1985.

Other Secondary I and II documents available from the ministère de l'Education are:

Secondary English Languary Arts I-V Program (16-3236A)

Communication Arts Guides: Units I-IV

- *I. Newspaper* (16-3206-01A)
- *II. Radio* (16-3206-02A)
- *III. Television* (16-3206-03A)
- *IV. Film* (16-3206-04A)

Language (16-3238A)

Modifications, Adaptations and Variations (16-3234A)

Talking Means... (16-3210A)

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Writing II Guide (16-3204-02A)

W.O.R.L.D. I (16-3237-01A)

W.O.R.L.D. II (16-3237-02A)

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I. INTRODUCTION

A. RESPONDING TO LITERATURE

This document proposes that teachers stand back, take a look at the nature of literature, and reappraise its place in the English language arts classroom. This look involves giving consideration to the notion that literature is not merely a reflection of life, a chronicle of some individual and/or society, or a presentation of moral, religious or philosophal prefepts. Nor is it merely a means whereby students will learn to recognize, define, analyse and categorize a given set of concepts deemed indispensable to an "educated person" Rather, literature is first and foremost a work of art and as such it offers the reader a new and special experience of the world. As Aldous Huxley wrote: "Experience is not what happens to a man; it is what a man does with what happens to him."

If we accept this premise, the teacher of English language arts must reappraise the means by which literature is experienced in the classroom. Just as authors call upon their intellect, knowledge, senses and emotions to create a work, so readers respond by calling on their own intellect, knowledge, senses and emotions to recreate that same work.

Teachers should ask themselves, however, if their classrooms provide opportunities for their students to read a literary work and experience it in ways that enhance their own sense of themselves as makers of meaning. Teachers might wish to consider how they could allow students to develop this sense of their responsibility as readers by helping them to articulate their ideas, reactions and opinions, share their responses with their classmates, and reexamine their responses in the light of what they hear and in the light of further readings of the text.

If the classroom teaching of literature is to be more consistent with current understanding of how readers make sense of literature, teachers must keep in mind that the process of responding is, in the first place, complex and that this complexity is compounded by the fact that the individual expectations and experiences which readers bring to the text make it impossible for teaching to proceed as though all readers are reading the text in the same way. Teachers who are aware of the complexities of the responding process and the individuality of readers' responses to literature may use the first affective responses of their students as an opportunity for encouraging more considered reflective (cognitive) responses[o]. An approach which provides students and teacher with such opportunities is the process of responding to literature. Response to literature can be seen as a developmental and iterative process comprising:

- ENGAGEMENT/INVOLVEMENT

  Students are encouraged to respond to a literary stimulus. The emphasis is on initial, often emotional, subjective response. This response should not be elicited by preconceived, teacher-directed questions but, rather, should be fostered by the teacher assuming the role of attentive listener and by providing the time for the response to be expressed.

- MODIFICATION OR CONFIRMATION OF INITIAL RESPONSE

  Students should move from the initial response to a further examination of the text which will support, enhance or refute their initial response. If the students themselves question the basis for the response of a fellow student, so much the better, this response represents an opportunity for a call to return to the text and to examine the elements of discourse, the language, the form and the style. Students may return to the first phase to clarify or to modify their stance; in fact, they may do this several times as they examine the text in greater detail. If students do not naturally return to the text to confirm their response, it may be necessary for the teacher to guide them back. Thus students begin the move from emotionally motivated to intellectually founded judgments.

---

[o] Bryant, Coralie. "Teaching Students to Read Poetry Independently: An Experiment in Bringing Together Research and the Teacher", *The English Quarterly*, Vol. XVII, 1984, pp. 48-57.

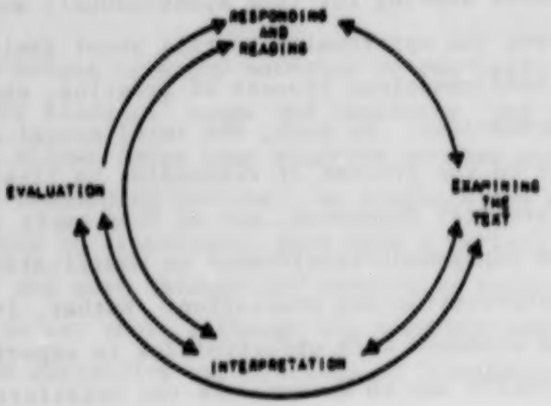
- **INTERPRETATION**

  Students are attempting to deepen the understanding of their experience by drawing connections between the elements of the work and the meaning it has for them. They will be involved in synthesis: drawing inferences from the work, sketching analogues to it, generalizing about it. Not all experiences of literature will lead to full synthesis.

- **EVALUATION**

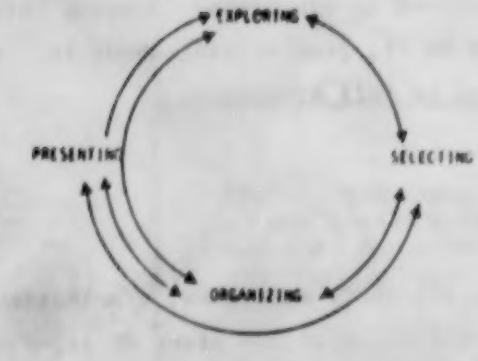
  Students are encouraged to measure all their reactions, examinations and investigations and thereby, judge the value of the piece of literature to themselves, to their world and to the larger world of literary experience.

The process described above may be visualized as follows:



Although terminology has been given to the process of responding to literature, the process itself is an interactive one and one that involves many different intellectual operations occurring simultaneously.

These intellectual operations constitute a general process of learning which is inherent within the responding process and which may be illustrated as follows:



EXPLORING	Speculating, imagining, recalling, searching, hunting, digging, delving, investigating.
SELECTING:	scrutinizing, discriminating, sorting, gleaning, culling, extracting, choosing
ORGANIZING:	classifying, arranging, grouping, synthesizing.
PRESENTING:	articulating, writing, speaking (either formally or informally, as finished product or as a first draft), sharing, recording.

As students respond to a literary work, they may be forming tentative judgments (organizing), experiencing a set of initial and tentative emotional reactions (exploring), modifying these initial reactions (selecting), and drawing connections between the elements of the work and its particular meaning for them spontaneously and randomly (organizing). When given the opportunity to talk about their reactions, students begin a more conscious process of ordering, examining and testing these first impressions. As such, the intellectual operations which students employ in the process of responding to literature do not constitute a hierarchical framework, nor do they imply teaching strategies which move from engagement/involvement to modification/confirmation and then on to interpretation and evaluation. Rather, it is the teacher's task to provide students with opportunities to experience the responding process holistically and to accommodate the intellectual operations inherent in the learning process through which students search for and make meaning. In so doing, teachers should not be the only initiators, reactors and judges; rather, students should be sharing their own responses and communicating with their peers and others as they develop their own viewpoints in increasingly meaningful contexts.

Literature study is seen within the context of the global objective of the *Secondary English Language Arts I-V* program of the Province of Québec:

> **Global Objective**
>
> *The Secondary English Language Arts program will lead students to realize that effective use of language in formulating their ideas, and effective participation in the communication process are essential to their intellectual, emotional, and aesthetic growth, and to their development as contributing members of society.*

HOW CAN TEACHERS ENSURE THAT THE STUDY OF LITERATURE IS CONSISTENT WITH CURRENT UNDERSTANDING OF THE RESPONDING PROCESS?

Cycle one teachers select literary material on the basis of its appropriateness for their students' needs and interests, and on the basis of what material best allows these same students to grow and develop within the context of the responding process. As students are engaged in the process of responding to literature, they read a variety of different literary materials and work through the responding process in a spiral fashion. This is to say that, although the students begin by initial and often tentative subjective explorations of literature, they may move freely on to interpretation and to modification/confirmation of initial responses, back again to interpretation, attempt to formulate judgments on their experiences to date (evaluation) and then return again to modification/confirmation of their responses. Just as the students are following the process of responding to literature, so too is the teacher involved in a responding process. The teacher is exploring, interpreting, selecting, organizing; that is, the teacher is listening and learning.

Learning appears in the context of felt needs: as students explore their responses to literature they will themselves uncover needs which will provide a context for defining teaching objectives. The validity of what occurs when teaching objectives precede or dictate student needs is highly questionable. In the context, for example, of a class discussion, cycle one teachers initiate and share in the process of responding to literature and on the basis of this interaction, determine their long or short-term teaching goals. Students share in the process of setting learning goals by delineating areas of weakness and strength in the context of their responses to the literature being studied.

For example:

> *A class of cycle one students and their teacher have completed a silent reading of the excerpts "Who Stole The Tarts?" and "Alice's Evidence" from Lewis Carroll's "Alice In Wonderland" (Source: Inquiry Into Literature I). In this excerpt, Alice and other minor characters (the Dormouse, the Mad Hatter, the Knave) are put on trial by the King and Queen of Hearts. Nonsense and merriment pervade the events of the trial.*
>
> *Prior to introducing the excerpt to her students, the teacher has pre-identified possible areas for discussion. These include: chronology, characterization, the element of humour.*
>
> *The class is quiet and attentive. The giggling and spontaneous talk which punctuated the discussions among students as they each finished reading has quieted. The teacher initiates the discussion by saying, "I noticed that many of you seemed to enjoy this reading. Would anyone care to share his/her reactions with the rest of us?"*
>
> *There is shuffling of feet, scraping of chairs, subdued giggling.*
>
> *Finally, a solitary hand rises.*
>
> *"Yes, Scott?"*

> *"I thought it was kind of good, but too... silly, I guess."*
>
> *"'Silly' - what do you mean by that?"*
>
> *"Well, just that it was good - okay and everything - but that sometimes I didn't get it because it was too stupid and all mixed up."*
>
> *This explosion of reaction to the excerpt is greeted with much friendly laughter and some verbalized consensus.*
>
> *"It's true," Karen rejoins, her face bright with the vestiges of laughter, "it was stupid in parts. And I didn't get it either."*
>
> *"What didn't you 'get'?" the teacher replies, indicating both Karen and Scott.*
>
> *"What it means," Scott answers.*
>
> *"Yes, that's it," Karen agrees.*
>
> *"This story is for babies!" Andrew interjects angrily. "There isn't anything going on at all. Take that Hatter - why was he drinking tea? He should really be working."*
>
> *"No, no," replies Karen.*
>
> *"Yes," Andrew insists, his voice brittle with conviction, "because he should be at work - making hats. Right?" At that, he levies a look of reproach at his classmates, many of whom have collapsed with laughter onto their desk tops. "Well, then, it's a stupid story. Nobody works or anything and the whole trial is not real at all."*
>
> *The teacher's voice rises above the flurry of talk and laughter. "Let's all talk about this, then, and try to see just what did - or didn't - happen."*

In this short anecdote, we view the beginning of the process of responding to literature and the degree to which student responses may determine the direction teaching takes. One may ask what the outcome of this situation might have been had students not been free to pass through a process of response to "Who Stole the Tarts?" and "Alice's Evidence" which allowed them to freely express their confusion over the intent of the excerpt they had read. In expressing such a concern, student response has provided the teacher with a common, perceived need, the recognition of which might lead into a discussion of the writer's craft with respect to the element of humor evoked throughout the excerpt, and the puzzling reaction of Alice, the Hatter and many of the other characters to the oddities and irrelevancies of their "trial". At this point in the analysis of this lesson and its potential outcome, the responding process to literature works in tandem with the growing awareness that language has the power to move and confuse the reader, and the students' attention might be redirected to consider such elements as humor within a relevant rather than an isolated context.

In the student's response to literature at the cycle one level, certain characteristics of language, of the communication process, and of the writer's craft should be highlighted. As the process of responding is interactive and iterative - as opposed to hierarchical - it is impossible to diagram with certainty at what phase, for example, a characteristic of the communication process might be highlighted in the study of literature. The purpose of the following chart, therefore, is to indicate in what manner the phases of the responding process to literature, together with actual student responses to a given literary stimuli, may determine the direction teaching takes.

LEARNERS	TEACHERS		
What is their response?	What are the students doing?	What alternatives can the teacher consider to accommodate the perceived need(s) expressed by the student(s)?	What other elements can the teacher lead the students to consider to further develop their response?
I. Three students have stated their confusion over the intent of the excerpt. These students have called the excerpt: "silly," "stupid," "mixed up."	Interpretation Modification/Confirmation of Initial Response	a) Students should be encouraged to explore the subtler uses of language; b) Students might need further encouragement to re-examine elements of the communication process in order to clarify their responses; c) Students may need encouragement to abstract contextual clues from their reading of the excerpt.	a) Characteristics of language: . inferential uses of language; . mood: use of language to create atmosphere; b) Characteristics of the communication process: . characterization (referent) - of the King and Queen - of Alice - of the White Rabbit c) Characteristics of the writer's craft: . use of the element of humour in evoking surprise, delight, confusion; . author's intent: how is the message revealed?
II. Andrew's immediate responses are: "This story is for babies!" "... because he [the Hatter] should be at work... the whole trial is not real at all."	Engagement/Involvement	a) The student may be led to clarify his response through an understanding of the relationship between language and the reader's response to language; b) The student may be encouraged to extend his initial response by re-directing his energies to a closer examination of the reasons for his views and his reaction to the excerpt in its entirety.	a) Characteristics of language: . use of language to create impact on the reader and elicit a powerful response; . relationship between sender and receiver in a literary work; b) Characteristics of the writer's craft: . narrative voice: i.e. How does the author influence our impressions of the trial? of the characters themselves? Is the trial realistic? Why? Why not?

How does the enhancement and expansion of the study of literature, through the responding process, address the needs of students at a cycle one level of development?

James Britton has identified language as a means of understanding and evaluating experience. Literature, through the responding process and the different operations of the process itself (see pages 4 to 6), allows cycle one students to evaluate their own experiences and the experiences of others, to relate to the world as perceived by others, to contemplate the parameters of their society, to develop problem-solving strategies, and to assume an individual voice in the communication of information, perceptions and ideas.

The process of responding to literature provides an opportunity for cycle one students to reinvest their prior experiences and knowledge in new learning situations. As the students interact with language in varied and meaningful ways, they develop a greater understanding of discourse and of the relationship between language and experience. The confidence gained from such interaction further allows students to experience their own power as users and manipulators of language. The marriage of the process of response to literary content encourages students to explore and employ the language of experience.

The selection of suitable teaching materials in literature at the cycle one level therefore should reflect a blend of content and process in the objectives. The literature to which cycle one students are exposed should cross generic lines, but should not be selected on this basis alone. A desire to expose students to a wide range of literature incorporates strategies for expanding and enhancing the process of responding to literature initiated at the elementary level. Where texts may inhibit response, the teacher must provide rehearsal strategies aimed at minimizing the students' inhibitions. What are some of the barriers to response inherent in certain literary works?

Among others, one might identify the following:

- Alien historical references/settings
  i.e. the French Revolution

- Language peculiarities particular to:
  - historical period i.e. Shakespeare
  - geographic region i.e. Newfoundland
  - semantics i.e. slang
  - class i.e. dialects

- Thematic complexities
  i.e. the concepts of aging and death may be difficult for cycle one students to comprehend in certain contexts

- Literary modes
  i.e. Romanticism

Teachers quite naturally wish to introduce students to serious and complex literature for the enrichment such literature offers. What must be noted here, however, is that literature evincing such overwhelming barriers to student response so as to interfere with the students' ability to interact and align what they have read with their own experiences, serves no purpose in developing good response strategies. Teachers at the cycle one level seek to mitigate inhibitions in a variety of ways, all of which help to encourage and validate students' initial responses, so that they may proceed through the stages of response with the confidence to validate impressions autonomously and in co-operation with others.

Challenging learners at the cycle one level is accomplished through the variety of literature to which they are exposed and the quantity of literature they read. The emphasis in cycle one is on reading widely increasingly complex works; students will only be able to hone their responses to literature if they have experienced a number of different literary materials. The focus at this level is not on in-depth analytical constructions of four or five extended works (novels and plays), but on an opportunity to sample literature in all its textures, permutations, and styles. Characterization, point-of-view, unity of setting and plot are only three of the possible areas of the writer's craft students may explore as they extend their responses to literature through reading.

Responses are shaped and defined through a series of learning activities that may range from simulations based on character or plot to debating compatible issues or themes. Writing experiences may be provided to encourage interpretation and evaluation of individual or group responses to literary works. Media should be introduced to aid students in confirming and comparing differing or converging viewpoints raised in the process of responding to literature.

In the responding process to literature, teaching objectives at all times consider:

. the relationship between the formulation of ideas and the characteristics of the cycle one learner;

. the relationship between literary content and the process of responding to literature.

The study of literature is the vehicle through which the world of experience is brought into the classroom. Through the process of responding to literature this world is examined and explored as cycle one students develop their own viewpoints through participation in the communication process, a participation based on experiencing and understanding the different modes of discourse.

II. IN THE CLASSROOM - THEORY INTO PRACTICE

Learning is an interactive process involving teachers and students in activities within specific learning environments. *The Schools of Québec* which has served as the basis for the development of programs and guides states: "Education must be based on the potential of the student and on his or her capacity to develop according to his or her own creativity... the student becomes his or her own first teacher."[o]

It also states that "Left to his or her own devices, he or she might not reach his or her full potential,"[o] hence the need for the inspiration and guidance of the teacher. "While respecting as much as possible the individuality of the child, teaching [...] does not include an attitude of non-intervention [...] . Rather, by its very nature, it is a conscious act, based upon concern for the child and for his development."[o] These concepts are important when examining the role of the teacher and importance of planning.

Finally, it concludes that "the restrictions implicit in this concept do not in any way imply the existence of a single [teaching] model."[oo]

Although there is not one single teaching model, one guiding principle remains constant: the needs of the particular students in a particular educational community determine the teaching model; that is, in order for learning to take place, a conducive and appropriate learning environment is essential.

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[o] *The Schools of Québec - Policy Statement and Plan of Action*, p. 82.

[oo] *Ibid.*, p. 83

The purpose of this section of *Responding to Literature* is to emphasize the importance that the learning environment plays in the learning process, and to suggest ways in which cycle one teachers may create conducive learning environments within their own individual classrooms. A conducive learning environment is one which creates an atmosphere in which teacher and student are comfortable with one another, where the teacher fosters confidence among students, and where students are free to explore, experiment, revise, modify and review their responses to literature. The interaction of teacher and students in the learning process should also reinforce the distinct and positive qualities both the cycle one teacher and student initially bring into their learning environment.

After reading, reacting to and discussing the theoretical assumptions of the responding process as outlined in the "Introduction" there are a number of issues to consider in the creation of a positive and stimulating learning environment:

. the role of the cycle one teacher;
. aids and barriers to communication in the classroom;
. classroom organization;
. teacher/student resources.

A. THE ROLE OF THE CYCLE ONE TEACHER

The role of the cycle one teacher in the learning process and in the creation of a positive learning environment is vital and varied. In fact, it is the attitude the teacher assumes in the process of responding to literature which in many ways influences the quality of the learning environment teacher and student share. In the process of responding to literature, the cycle one teacher fosters the growth and development of those talents and abilities students bring with them into the cycle one classroom. Whether progress is monitored through the willingness of students to take risks in their responses to literature, or through formative evaluation, the cycle one teacher seeks to make students aware of their unique talents, encourages them to extend their abilities and seeks to assure them that their contributions are both valued and integral to the learning process. As students and teachers interact in the learning process, cycle one teachers, through their interest and engagement in the study of literature, provide a learning model for their students. Students will respond to this particular aspect of role modelling in the response behaviours they manifest.

For example, when teachers are introducing literary material which they clearly have deemed valuable to their students' appreciation of literature, students become aware of these preconceptions instantaneously - it is how these preconceptions are adapted to the learning process which may first determine the quality of students' responses. Should these same preconceptions help to form the basis for a positive approach to the literature being studied, through, perhaps, the openness and sensitivity with which teachers encourage initial student responses, the students will likely show their readiness to participate. At the very least, teachers' attitudes will set a positive tone and this positive tone will, in turn, colour the nature and quality of the students' readiness to respond.

In creating a conducive learning environment, cycle one teachers not only may serve in the capacity of role modelling positive approaches to the process of responding to literature, but also are influential in setting the tone all learning will take in their individual classrooms. This tone is defined by the interplay between teacher and student in the clarification of objectives and specific learning tasks. Again the emphasis is placed on the learning process itself and the learning environment best suited to the enhancement and expansion of the students' participation in this process.

Cycle one teachers should know their pupils and believe in their abilities. This knowledge is conveyed in a variety of ways: the recognition that students' needs differ, that certain students may require encouragement in order to initiate a response, whereas others may require strategies for evaluating the significance of their responses. It is in the recognition of students' individual strengths and weaknesses, coupled with the conviction that each student should be encouraged to refine and extend his/her abilities, that students are provided with learning opportunities from which they may derive a feeling of personal accomplishment. Cycle one teachers demonstrate a belief in their students' abilities by reinforcing the validity of students' responses to the study of literature, and by creating a learning environment where students are free to explore, modify, rehearse and form initial judgments without interference from their teacher.

This is not to suggest that teachers resign themselves to the back rows of their respective classrooms. Cycle one teachers should, however, be sensitive to the distinction between interference and intervention. Intervention is a teaching strategy which considers the students' needs in a sympathetic manner, the consideration of which leads to an appropriate response. The goal of intervention is always to clarify some facet of the learning experience for the benefit of the learner. If handled sensitively, intervention strategies may even further validate the learning process. Interference, however well-intended, frequently obliterates the right of the learner to learn, and characterizes error, awkwardness or indecision as inappropriate to the learning process. Appropriate intervention strategies contribute to a conducive learning environment because they are student-centred and as such reinforce the teacher's role in providing support and guidance through all phases of learning.

In showing an awareness of their importance as positive role models in the process of responding to literature, as well as in setting the tone all learning will take in the cycle one classroom, cycle one teachers motivate students to extend their abilities. Students are encouraged to attempt increasingly difficult learning tasks through a reinvestment of prior knowledge in responding to literature. Response to literature is fundamentally a process of growth and consolidation: students work from prior strengths and experiences to new levels of literary insight and understanding. Anologies are drawn from the students' articulated responses; opportunities for using the knowledge gained from the effective application of prior experiences and knowledge to new learning experiences are provided.

B. AIDS AND BARRIERS TO COMMUNICATION

James Moffett states that people communicating must share a common language and similar assumptions, values and motives. He goes on to say that if their minds do not differ in some way, they will have nothing to communicate to each other. Communicating is overcoming a differential, an imbalance of knowledge between two individuals. The idea is to interact, to share.[o]

The cycle one classroom should reflect this reality of interpersonal relations in its physical shape and in its ability to respond flexibly to students' needs and personalities. The organization of the classroom should be conducive to the kind of sharing and interaction that facilitates communication, specifically the communication of responses to literature.

The organization of the classroom is an important ingredient in the creation of an atmosphere in which learning will take place because of the influence environment has on human behavior. Environments provide constant beams of information to the individual and the interplay of sight, sound, smell, texture and nonverbal clues determine the response and related behaviors that an individual demonstrates. Environments can be welcoming or threatening, soothing or anxiety-producing, open or closed spatially. The individual's response to the information s/he is receiving from a particular environment is observable in any number of ways, from the modulation of her/his voice to the manner in which s/he sits. Classroom organization also can be seen as influencing the learning behaviors of students. Research into the influence of environmental factors within the classroom has shown that the following factors affect student learning[oo]: noise level, lighting, temperature, degree of formality/informality. Such research points to the advisability of teachers building flexibility into their strategies for classroom organization, so that their students are free to work within their learning environment given their own individual requirements. All classroom planning must be sensitive, for example, to individual student's toleration of noise and how s/he is most comfortable in working when set particular tasks. Individual tasks are best accomplished when students are encouraged to feel comfortable within the classroom; certain individuals may be unable to work comfortably when seated in a noisy area, whereas others may show no evidence of discomfort. Student-centred classrooms offer the opportunity for flexible work areas to address individual student's needs and thereby better facilitate learning.

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[o] For further information see, *Student-Centred Language Arts and Reading, K-13.* (Boston: Houghton Mifflin, 1976.)

[oo] For further information on this subject, refer to *Annotated Bibliography: 1984.* (Jamaica: New York School of Education and Human Services, St. John's University, 1984.)

In creating a learning environment where students feel comfortable, accepted and ready to participate, cycle one teachers consider different classroom formats. These considerations involve decisions about the placement of furniture, equipment and materials with respect to the spatial constraints of the room itself. "Open" classrooms are those that use spatial constraints creatively and in so doing recognize the effects space has on the learning environment. Furniture, for example, may be arranged in such a way that internal space is maximized. By maximizing space within the classroom, teacher-student and student-student contacts are encouraged. Equipment and materials are arranged in a manner which allows students and teachers free and easy access to them. Procedures are designed that enable students to use these materials and equipment in a responsible fashion, perhaps by instituting sign-out procedures for materials and by placing equipment on shelving where it is visible and easily obtained. Such equipment might include a tape recorder, a record player, a slide and overhead projector. Classroom walls should be visually stimulating without providing unwanted distractions. A bulletin board should be used to display students' work and other items of interest.

C. CLASSROOM ORGANIZATION

Students grow and develop as learners when opportunities are provided for them to participate in new and challenging interactions with their peers and teachers. Different opportunities to communicate and respond to the communication of others may be provided through the activities and content selected, as well as the adaptations made to the classroom organization in which such exchanges will take place. Learning environments should be flexible, in order that learning situations may respond to the needs and interests of individual students.

Classroom organization may comprise any one of many groupings: whole class, small groups, pairs. There should be a balance in any classroom among each of these options, in order for students to experience a variety of communication contexts and extend their abilities as language users.

The whole class approach may be used to provide a forum for the sharing and exchange of ideas on a broad inter-personal level and an opportunity for all students to judge the appropriateness of their own and others' communications. Problem-solving may be attempted by a whole class and activities such as debates, panel discussions, interviews and the presentation of audio-visual materials are ideally suited to whole class grouping. Teacher-directed instruction may also be more appropriate, given the nature of the content, in a whole class situation, as in the example of giving instructions to students or responding to their questions. In the context of these or similar learning situations, whole class grouping may be adapted in increasingly individualized ways.

Small groups allow students the opportunity to interact with their peers on a personal level. Within these groups, students may direct their own learning, receive support for their contributions and extend their own linguistic abilities in increasingly meaningful and purposeful communication contexts. There are several strategies available to teachers to facilitate this type of classroom grouping.

Students who have had little experience with group work should be introduced to grouping gradually, by first working in pairs. Pairs may then be encouraged to join other pairs, in order to create small groups. Another strategy for introducing students to group work may be to form a single group to work on a special project or some aspect of a particular activity, while the teacher works with the rest of the class. The teacher may then create two groups to work on another activity or continue with single groups comprised of different students, until the whole class has had an opportunity to experience this form of grouping. The teacher may then begin to arrange the whole class in small groups for certain activities.

Procedures for creating groups may range from student-initiated groups to teacher-designated groups. Classroom furniture need not be altered: students may simply be asked to turn their chairs and/or desks. Students should be instructed as to the activities they will be undertaking when working in their groups before groups are formed and any questions regarding the specific nature of the activity should also be answered at that time. All resources that the students will require should be available to them before they begin group work.

Grouping and classroom formats are dictated by a variety of learning tasks attempted in the learning environment. The charts included (see Charts on Grouping) show a variety of suggested groupings designed to facilitate the most useful communication between students and student, between students and the teacher, among groups, and between groups and the teacher. These groupings are not definite or exclusive. Any one arrangement if used all the time becomes boring. There is a place for each and all groupings, including: traditional seating (page 133), open areas for debates, panel discussions or drama (pages 134-135), small groups (pages 137-138), and any further alternatives the teacher devises. These charts are included as a reminder that, as in a single lesson, changes in activities help keep students alert while allowing for differing attention spans, so change is needed from time to time in the physical learning environment to accommodate different learning styles. The emphasis is not on CHANGE for change's sake but on change which allows students to develop the breadth and complexity of inter-personal communications.

D. STUDENT/TEACHER RESOURCES

The primary resource for the cycle one teacher is the *Secondary English Language Arts I-V* program which outlines the foundation and objectives of secondary language arts for the province. Cycle one teachers select literary materials which best meet the specific objectives articulated in the program and which will accommodate the needs and interests of their students. The choice of materials, complementary resources which extend the learning process, and activities are determined by the desire to introduce students to wide, extensive and varied learning situations.

Another important source of reading material is available to teachers through school and community libraries. Libraries provide an important resource to teachers primarily because they offer vast stores of fiction and non-fiction not practically available to students within individual classrooms. All teachers are, of course, aware of the possibilities offered by libraries to enrich the study of literature, but how might libraries be particularly useful in enhancing and individualizing the process of responding to literature? A library provides students with a resource that is highly individualized in that students are free to select reading materials which best accommodate their individual abilities and interests. Students may also be encouraged to read widely across thematic, chronological and individual author lines and to approach reading as leisure. Research materials and access to periodicals, journals and/or magazines are also provided by libraries. Teachers should make frequent use of the flexibility which wide ranges of library reading resources offer themselves and their students.

Field trips may also be considered by cycle one teachers as valuable teaching resources. Although the extent to which this resource may be used is often dependent on school and individual department budgets, teachers who are not working under severe constraints should be alert to learning opportunities offered outside the school environment. Field trips might include opportunities to view live theatre or hear prominent writers speak, current films relevant to literature being studied, excursions to settings depicted in Québec literature or working environments of interest (i.e. television stations). Using such resources provides teachers with opportunities to extend the learning process by relating literature to the world beyond the classroom.

Resources available to students within their classroom learning environment include a wide selection and variety of literature such as plays, short stories, novels, non-fiction, poetry (see "Suggested Materials", pg. 87); audio-visual materials; magazines, pamphlets, journals, periodicals and learning activity packages.

One of the language arts objectives in the *Secondary English Language Arts I-V* program states that: "Students will show an understanding of the types of discourse: by responding to and employing media (aural, visual, print and multi-media) related to a specific context." By employing audio-visual materials related to literature in their classrooms and not only the print medium, cycle one teachers present students with opportunities to understand and extend their knowledge of different forms of discourse. The use of carefully considered audio-visual resources builds on student strengths by acknowledging the role visual aptitude plays in the acquisition of knowledge.

Audio-visual materials include movies, videotapes, filmstrips, slides, overhead transparencies, recordings. The use of such materials not only enhances the students' exploration of literature, but also sharpens their listening and observation skills.

Media incorporated into the study of literature should be accorded the same respect any other teaching resource is assigned. Students should understand the context in which different audio-visual materials are being used and their value in extending learning experiences.

Magazines, pamphlets, journals and periodicals are another type of resource material which should be available to students and teachers in their classrooms. Although vast selections of such materials may be available in school or community libraries, certain of these materials should be available within individual classrooms. Such resources provide ready stores of complementary reading, research, and discussion topics or themes. Newspapers are particularly useful to teachers and students, as are student literary periodicals. The presence of such resources in the cycle one classroom also allows students the flexibility of setting learning tasks for themselves, by encouraging them to select articles or literature of interest as material for leisurely reading.

Creative use of teaching resources allows cycle one teachers to provide a variety of stimulating learning experiences for their students, experiences which allow for the extension of student knowledge and abilities in a positive context. Variation of the types of resources allows flexibility and individualization in the classroom, encouraging cycle one students to maximize their own learning potential and capabilities.

III. EFFECTIVE TEACHING/LEARNING STRATEGIES

The purpose of this section is to suggest effective teaching/learning strategies for cycle one teachers. These suggestions include:

- ways to share ideas
- ways to share books
- teaching questioning
- approaches to the classroom use of audio-visual materials
- learning centers
- learning contracts
- learning activity packages
- conferences
- interviews

A. WAYS TO SHARE IDEAS

When cycle one students take the responsibility for directing their own learning, as participation in the responding process encourages them to do, cycle one teachers adopt strategies which clarify their own roles as coordinators and facilitators of this process. The exchange of ideas, in any context, presupposes certain conditions, among which could be included: an atmosphere of openness and acceptance, a genuine desire to hear and attempt to understand the views of others, a sensitivity to the effects of communication barriers such as sarcasm, ridicule or single-mindedness of opinion. Ideas are not statements of fact, but tentative perceptions or impressions; poor communicators usually respond to ideas judgmentally, in terms of the veracity or irrelevance of what has been expressed.

In the cycle one classroom, the sharing of ideas is the ultimate goal of any response to literature. Cycle one teachers approach the sharing of ideas effectively when they regard this process as an essential ingredient to appreciating literature and as a means of validating students' attempts to direct their own learning in a responsible fashion. For this reason, teacher-directed questioning and student questions should be open-ended, in order that all may explore literature together. This is not to say that questions on comprehension are unnecessary, but rather that questions initiating an exchange of ideas are encouraged from the students themselves. In this way, the teacher departs from "leading questions" which suggest that there is only one "right" way to respond, one level of experience to literary material and one "right" answer - an approach which limits the richness, depth and breadth of literary appreciation, and which places the teacher at the fore of any and all responses, responses which may be predetermined along narrow and arbitrary lines.

The following suggestions comprise a partial list of effective teaching/learning strategies for sharing ideas in the process of responding to literature:

- In a whole class setting, individual students may be asked for their questions. Any lack of comprehension will arise naturally.

- In a small group setting, each group may be asked to formulate a question or questions. These may then be passed to another small group for the members to answer. (See also "Teaching Questioning", p. 37).

- The teacher may ask questions of individual students (as in the traditional whole class setting).

- The teacher may ask questions of each group for them to answer from an examination of the text (in a small group setting) and these answers may later be shared with the rest of the class. Sometimes all groups may have the same question, so that later they may compare answers. This extends and enriches breadth and depth of appreciation and gives further questioning a larger context.

- Controversial questions or any open-ended "large" questions may be discussed in debates or panel discussions.
- Questions may be posed in the form of problems to be acted out in drama; or, after an acted interpretation of the text, questions may be asked of the actors by other members of the class.

B. WAYS TO SHARE BOOKS

Ways of sharing books that cycle one students have read is a teaching/learning strategy which builds interest and motivation into the process of reading and exploring literature. Students are given the opportunity to share ideas in an atmosphere that is flexible, individualized and enticing. When cycle one teachers suggest different ways of sharing books themselves or coordinate the suggestions for sharing books from their cycle one students, they once again encourage their students to accept responsibility for the direction their responses to literature will take.

Suggestions for the ways students may share books are numerous:

- Tape-record the most exciting scene to play back for the class. Remember to mention the title and author of the book, a brief idea of what the book is about, and why you selected the scene you did. REHEARSE BEFORE TAPING - you want your audience to know how you feel about the scene.
- Broadcast a book review to a radio audience. Your review can include music, sound effects, a few brief phrases or an excerpt from the book to emphasize a point, etc.
- Prepare a 5-minute oral report on a book of your choice. Your report should be presented from an outline you have written. After you have presented your report, the next 5 minutes should

be given to class discussion. (Some pupils could be asked to tell what they have heard.) At the conclusion, present your outline to your teacher.

- Choose a book you have recently read. Explain what new insights you gained about people, their feelings about themselves, and their relationships to others.

- After reading a book of poems, learn a verse, or read a poem to the class. Remember to rehearse your reading first. If you can, tape it to hear yourself read. Then you will be able to make improvements.

- Panel Discussion:
  Organize a pro and con panel made up of classmates who have read the same books or a group of similar ones. The panel should consist of students who liked the book and some who did not. Let one person represent the author.

- Give a sales talk on your book, pretending your audience is clerks in a bookstore and you want them to tell customers about the new book. Have three of your friends in class pretend to be the salesclerks and ask questions which will help them recommend the book to the customers.

- Comparisons:
  Make a comparison of a book you have read, with the movie and/or T.V. version of the same book. Do this either in writing or in note form for an oral presentation.

- Prepare an oral book report which would answer many of the questions listed below. You may want to change questions or add some to the list:
  Why do you think the author wrote the book?
  Was it worth reading?

What did you learn from it?

If it is a novel, what in general are the main ideas?

Is the book a character study?

If yes, what were the characters like?

How did they live? Where? When?

Would the book make a good movie?

What parts of the book would make impressive scenes? Why?

Remember:

Do not tell too much of the story.

Write a rough draft of your report first.

- Choose an event from a story that has special appeal to you. Write the event as the lyrics to a song. For the melody, choose a tune that you like.

- Prepare to retell your story to a musical accompaniment of some kind. Remember, your retelling of the story should include setting, characters, some idea of the problems the characters faced and what resourcefulness the character showed in solving those problems.

- Tell briefly but clearly what you think was the author's purpose in writing the book.

- Write or tell the most humorous incident, the most exciting happening, the most gripping event, the description you liked the best, or the saddest part, and "sell" your book to others. If you plan on telling, remember:

  Rehearse first.

  Don't tell the whole story to the class or they will not want to read it.

- Write about a book that has helped you to look at yourself and has helped you to understand the book better because of this. Did the book change your way of thinking in any manner?

- Headline:

  Write a 10-word headline of a book recently read and really succeed in giving the essence of it.

- Write a brief summary of a book you have read recently. Your summary should be between 150-200 words.

  Next, recopy your summary leaving a blank about 3 cm long for each seventh word. In your original copy, underline the words you have omitted.

  Ask a partner who has read the same book to try to fill in the blanks you have left out. Discuss with him/her which filled-in words you both prefer and why.

- If you have read an historical book, make a time line, listing events in sequence. You could add pictures to highlight the events on the time line.

- Here are two activities you can do with a friend who has read the same book or story:

  Write questions you think everyone should be able to answer after reading the book, and see whether your friend can answer them.

  Together, make a list of the facts you have both learned from reading the story.

- If you have read some fables or myths, compare versions of the same story or of several stories with similar themes. Support your findings by quoting from your stories.

- You are a famous astronaut flying a secret mission to Mars. Certain that there are Martians on the planet, you must be prepared to convince them that Earth people are friendly. Mission Control wants you to bring along the book you have just finished reading to help you demonstrate Earth's helpful and friendly citizens. What would you choose to share? Give reasons to support your choice.

- Make an original reference book from facts learned from a story or book read. (For example, a fictitious story about a dog could include certain facts about dogs.)
  Organize your reference book with headings and include the book in the class library for others to add information to, read and perhaps discuss.

- Prepare a book jacket for a book you have read. Your jacket would include the summary, an illustration, some quotations from reviews, etc. You may want to look at some book jackets and note what information is usually found on them before starting your own.

- Bulletin Board:
  Make a bulletin board display. Start with a caption about laughter or a picture of someone laughing. Post excerpts rewritten by yourself from funny stories you have read. A group of students or the whole class could contribute.

- Collages frequently can reveal a message about a book. Make a collage with words, colours and pictures to represent the mood of a book or its theme. On the collage, print the title of the book and the author.

- Write a letter to the librarian of the local library suggesting why s/he ought to recommend the book to other students. Remember your letter has a specific purpose and is directed to a specific person. Reread (to a friend), edit, revise and proofread before you finally recopy and send out the letter.

- Write a letter to the local librarian to recommend that certain books be purchased for the children's library. You first will have to check your local library to see which areas are indeed lacking, in your opinion. It would be helpful as well to speak to the librarian about how purchases are made. Remember your letter has a specific purpose and is directed to a specific person. Reread (to a friend), edit, revise and proofread before you finally recopy and send out the letter.

- Diary:

  Imagine you are a person in the book you are reading. Write the diary that the person you have chosen would have written. Include entries for a few days or weeks.

- Authors:

  Find out if there is anything about the life of the author that would make you understand better, or enjoy more, the book you have read.

- Authors:

  Find out about the life of a favourite author and present a brief biography of him/her to the class. Include sketches of his/her books.

- Individual Interviews (5 minutes):

  Sign up for a conference on your book with your teacher. Be prepared to answer questions on the general content of the book as well as questions on how you feel about certain characters or on what you think about certain episodes or decisions taken.

- Write a script or a Reader's Theatre on an episode in the story. You may want to work with other students who have read the same book. Present your dramatization to the class or to another class.

- You have been chosen to serve on an international committee which will select books to be published in a new international and universal language for all people on earth to read. After thinking about the book you have just finished reading, why would you or would you not recommend it?

- A psychologist is doing a personality study of the main character in the book you are reading. You are asked to describe her/him in terms of the following questions:

  Does s/he like people?

  Does s/he get along well with people?

How do you know that people like him/her?

How good is s/he at resolving his/her own conflits and problems?

Give some evidence to support your opinions.

- You are a fortune teller and have been asked to predict what each of the main characters in a book you have read will be doing ten years after the story ends. Think of what each one is like (his or her personality, talents, likes and dislikes) before you answer the question.

- You are the interviewer on a television talk show and will have one of the main characters in the book you have just read as your guest. List the questions you would like to ask. For as many of these as possible, write what you think the character might answer.

- A famous archaeologist wants to hire you for an expedition to a distant island. You may choose one character from a book to go along. Since you will have to live on the island for about three months, you want to select someone who will be a good explorer. Say why you want to take this character with you.

- Publisher's "blurb":
  Try to "sell" your book in precise and colourful terms. Write 2 or 3 "blurbs" presenting different aspects of your book. See which one catches the imagination of a classmate.

C. TEACHING QUESTIONING

Another and different approach to the sharing of books is to focus on the various types and purposes of questioning students may employ when sharing their responses to literature. This section is written in the form of a module to show how such an approach may be organized within individual classrooms.

So often teachers ask the questions and students reply, sometimes accurately and sometimes incorrectly. What this module suggests is that the students be taught about the types of questions so they can answer them more efficiently and that they begin to ask the questions, cognizant of the taxonomy.

For the purpose of this module[o], questions will be classified into four categories:

Telling	(Literal)
Explaining	(Convergent)
Supposing	(Divergent)
Judging	(Evaluative)

TELLING (literal) questions require literal recall of information, short factual answers. These questions usually begin with words such as HOW, WHAT, WHERE, WHY, HOW MUCH, HOW MANY, HOW OFTEN, DEFINE, NAME, TELL, LIST.

EXPLAINING (convergent) questions usually have one best answer but are broader than cognitive memory questions because they require the reader to put facts together to construct the answer. They require an answer which explains, identifies cause and effect, interprets relationships between statements, compares or contrasts. These questions may begin with EXPLAIN, COMPARE, CONTRAST, WHAT CAUSED, WHAT WAS THE EFFECT OF.

SUPPOSING (divergent) questions have many possible answers. They require a response that goes beyond stated information, that reveals new insights and meanings, that entails speculation involving predicting and hypothesizing. These questions may begin with SUPPOSE, CONSIDER, PRETEND, WHAT WOULD HAPPEN IF.....

JUDGING (evaluative) questions require that, in answering, the person take a self-selected position on the basis of information read. These questions may begin IN YOUR OPINION..., WHAT DO YOU THINK, EVALUATE, CHOOSE MAJOR EVENTS LEADING UP TO..., JUSTIFY/DEFEND YOUR DECISION ABOUT THE WRITER'S PURPOSE FOR....

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[o] If teachers are already using other classifications of questions with their students, it would be more appropriate to continue with these, rather than adopting the categories of questions listed here.

The process is a simple one. Lead the students to understand that they are to be placed in the role of the teacher, the questioner and that once they learn how to create questions they will be able to judge their teachers' questions and answer them more effectively.

THE PROCESS

- After the students have read a passage, have them ask 3 questions that require thinking.

  Discuss the answers to the questions asked; in the process of trying to answer, the questions themselves may be discussed (in general terms).

  For several lessons allow the students to ask the questions and discuss the answers.

- It is now time to begin introducing the taxonomy of questions.

  Introduce the concept that there are 4 types of questions and the first type is TELLING. Give the students some of the key words. Read a passage with them and develop some telling questions together.
  e.g.: for "Little Bo Peep" - Who was supposed to look after the sheep?

  Have the students read a passage and develop two or three of their own telling questions.

  Discuss the answers and judge whether the questions are truly telling questions.

  Repeat, over several lessons, as often as is necessary for students to be able to grasp the concept and to be able to ask "telling" questions.

- Once students understand the first type, more on to the next type.

  Introduce the concept of the EXPLAINING questions and give examples of some of the key words that may be used to introduce the questions. Read a passage with the class and develop some explaining questions.
  e.g.: for "Little Bo Peep" - Explain why Little Bo Peep should leave the sheep alone.
  As explaining questions are developed, compare them to telling questions that might be asked about the same passage.

  Have the students read a passage and develop 2 telling and 2 explaining questions for it.

  Discuss the answers and judge the questions.

  Repeat over several lessons, until the students have grasped the concept, are able to differentiate between the two types of questions, and are able to ask both types.

- Follow the same patterns as in 3 for the SUPPOSING questions.
  e.g.: for "Little Bo Peep" - What do you suppose might happen to the sheep before they return home?
  At this point, students will be asked to develop three types of questions.

- Follow the same pattern as in 3 for the JUDGING questions.
  e.g.: for "Little Bo Peep" - What do you think of Little Bo Peep as a shepherdess and why?

  This is the final stage; students should be able to differentiate between the four types of questions and be able to develop the four types.

- Follow-Up:

  Throughout the year, students may be encouraged to ask questions after having read a passage. They may try to stump their peers. The asking of questions lends itself to many game patterns or to the old spelling bee format.

  Further, after students have written an examination, they might analyse the types of questions asked and discuss the implications regarding the expected answers. This type of analysis can apply equally to objective tests.

  Of benefit to students would be an analysis of an objective test, and an exploration of how to answer objective questions. In this case, they should not only analyze the question but analyze the choices of answers, learning how to eliminate the distractors.

D. APPROACHES TO THE CLASSROOM USE OF AUDIO-VISUAL MATERIALS

Students require an approach to most audio-visual materials which will assure them of the validity of gathering information from less conventional teaching materials. Films, videotapes and recordings are often accessible in the students' home environments where they are regarded primarily for their entertainment, as opposed to their educational value. Students therefore may respond to such media from a set of pre-disposed convictions and attitudes, many of which are not conducive to learning.

In order to counter such responses in a positive fashion, cycle one teachers should consider different teaching/learning strategies when using audio-visual materials. All films, filmstrips, videotapes, slide-cassette shows and recordings should first be carefully screened by the cycle one teacher. In their screening procedures, cycle one teachers should employ criteria such as: appropriateness and suitability of language used for the intended audience, clarity in expression or concepts or information, viewing length, quality of colour (where relevant), quality of sound (where relevent), complexities or subtleties of plot, theme and/or character development (where relevant), impact of material on the intended audience (i.e. emotional value, amount of violence, amount of "disturbing" scenes and/or incidents, sensitivity of certain subject matter and/or themes, etc.)

Once such material has been previewed by the teacher and found suitable, it is ready for classroom use. At this stage, cycle one teachers should employ advance organization strategies. These strategies are a means of preparing a climate in which responses will be shared and predictions will be elicited. Strategies for advance organization include an introduction to the material about to be viewed and an articulation of the context and learning objectives for viewing the material. Students and teacher share ideas about the subject matter to be seen, pose questions and suggest areas in the viewing where attention might be directed. These suggestions are open-ended and serve the purpose of directing students' visual and listening skills to the proposed learning task. When students have viewed the material, follow-up activities include strategies for encouraging oral discussion, response-sharing and for examining the relevant features of visual discourse in the material viewed.

Recordings require very different teaching/learning strategies as they focus primarily on listening skills. The visual orientation of many students' learning styles poses special problems for the cycle one teacher who wishes to use recordings as learning materials. Students may have poor listening skills and an absence of visual stimuli when they are listening may prove troublesome for many. Recordings should first be screened by the teacher in light of this consideration. Recordings that require long attention spans should be heard, if possible, in listening segments; the teacher should then return to each new segment after a discussion of student responses to the segment previously heard. Where recordings are being used primarily to provide literary background or factual information, the teacher should help students first to foster predictive strategies they may employ when listening and should direct their attention, before they are required to listen, to areas that may be discussed afterwards. Unfamiliar or unusual terminology of language should also be highlighted, so that students will not experience communication barriers when listening. A conducive listening/learning environment is one that is compatible with students' needs and learning styles, as well as one which considers the material to be heard. Classroom lighting might be altered and the classroom environment should be changed to better provide an atmosphere conducive to listening to the particular recording selected. The horror tales of Edgar Allan Poe, for example, might be far more stimulating if listened to in small groups by candlelight. As always, however, cycle one teachers attempt to accommodate the learning styles of all students in rearranging their classroom environments. Students should also be encouraged to assume comfortable listening positions, as alert listeners are also relaxed listeners.

Overhead transparencies can be used as an effective means of viewing diagrams and illustrations, or as an alternative to the blackboard in, for example, the collation of student responses to a particular activity. As such, their use requires little, if any, advance organization strategies on the part of the cycle one teacher.

E. LEARNING CENTERS

Learning centers are classroom areas which are provided for individual students or groups of students to pursue a specific interest, to discover, reinforce, enrich or extend their knowledge in a particular area. As students make decisions about the activity they wish to pursue in a learning centre, they are exploring and organizing their own ideas and interests. When such opportunities for exploration are promoted in the cycle one classroom students are motivated to take responsibility for the direction their own learning takes. Interactions with their teacher and peers occur in contexts where students are free to make their own organizational decisions, to seek feedback, additional resources or discuss perceived problems, thus involving them in both relevant and meaningful teaching/learning experiences.

Learning centers are areas where students may find all the materials they need in order to work on a certain activity. Students may, for example, benefit from areas where they may read, listen, engage in dramatic activities, view audio-visual materials. Although learning centers should be flexible to meet the individual needs of particular students, they need not become a permanent arrangement. Movable desks, chairs and equipment allow cycle one teachers to create different learning centers throughout the year. The creation of classroom learning centers presupposes that cycle one teachers have permanent classrooms assigned to them at the beginning of the school year. It is suggested that teachers lobby for their own permanent classrooms wherever possible, in order that they may be given the opportunity to implement various strategies for effective teaching/learning, such as the creation of classroom learning centers.

Effective activities undertaken in learning centers provide clear learning objectives to students and encourage some form of record keeping, so that students feel a sense of accomplishment and receive feedback on their work. In providing this particular teaching/learning opportunity, teachers assume the role of facilitators, who, as resource persons, provide carefully planned materials and instructions, as well as feedback to their individual students. This role is also assumed in the production and implementation of learning contracts and learning activity packages.

F. LEARNING CONTRACTS

Learning contracts are agreements between a teacher and a student about individual work that the student has contracted to do. In this context, learning contracts provide a means of addressing short term teaching/learning goals. The agreement should be student-centred, in that the contract is initiated in response to the student's needs and interests and the teacher's desire to address these same needs and interests in an individualized manner. Contracts are not entered into as a method of coercing students into doing work they may not otherwise agree to do, nor are they tools for segregating students with low abilities or behavior problems. Contracts are a teaching resource which maximize co-operative teaching/learning and which allow students to influence the establishment of learning objectives. They also provide opportunities for immediate feedback and positive reinforcement of the student's work.

G. LEARNING ACTIVITY PACKAGES

The use of learning activity packages is another teaching/learning strategy which provides for individualized learning opportunities. Learning activity packages are projects which students may contract to do alone or with a group, to achieve a specific goal. Learning activity packages - like learning contracts - allow cycle one teachers to address different student learning styles precisely through the flexibility of such resources in meeting individual or group needs. In addition, the availability of such packages also provides the teacher with an effective resource for students who are absent from class due to illness, participation in extracurricular activities, or school programs which may require them to miss class.

Subjects for learning activity packages derive from areas of student interest and may be suggested by students in the course of their response to a particular literary work. Conventionally, teachers act as resource persons in the preparation of these packages, although students may be asked to co-operate in this activity by preparing or selecting visual or reading materials and by proofreading activities or specific learning tasks to be included in any proposed learning packages. Teachers may further elicit feedback from their students by providing students with post-activity evaluation forms, on which they may address such features as the interest level and readability of sources, the clarity of instructions, and the quality of the visual materials in learning activity packages they have completed.

H. CONFERENCES

The teacher may hold conferences as the need arises with large or small groups of students. These tend to be an informal, spontaneous and relatively unstructured support system for activities in progress or for post-activity discussion and evaluation. They provide opportunities for frequent feedback to teacher and students, thus serving to reinforce achievement and diagnose the needs of the class as a whole.

Give the specifics of the learning task undertaken, students may also conference with peers. This learning strategy is particularly important when students are cooperating in group activities. Peers also serve a vital role in providing support, encouragement and in helping each other to determine or reevaluate group needs and learning objectives.

I. INTERVIEWS

Interviews scheduled with individual students are a more structured and formalized teaching/learning strategy. Students are expected to come prepared for a reflective analysis of their perceptions of tasks which have been assigned, to determine whatever progress they feel has been made, to analyse successes or problems they have experienced, and to establish realistic personal objectives for individual learning contracts.

Both interviews and conferences provide occasions for more individualized student-teacher contacts. Insights gained by such contact is an important ingredient in the teaching and learning process, providing enrichment, encouragement, and support for students engaged in the responding process to literature.

Effective teaching/learning strategies are those which seek to enhance the process of teaching and learning for cycle one students and teachers. Students are encouraged to extend their learning capabilities in ways that affirm their own creativity and involvement in the responding process; teachers seek to develop their own unique talents by evolving and implementing a variety of effective, student-centred teaching/learning strategies.

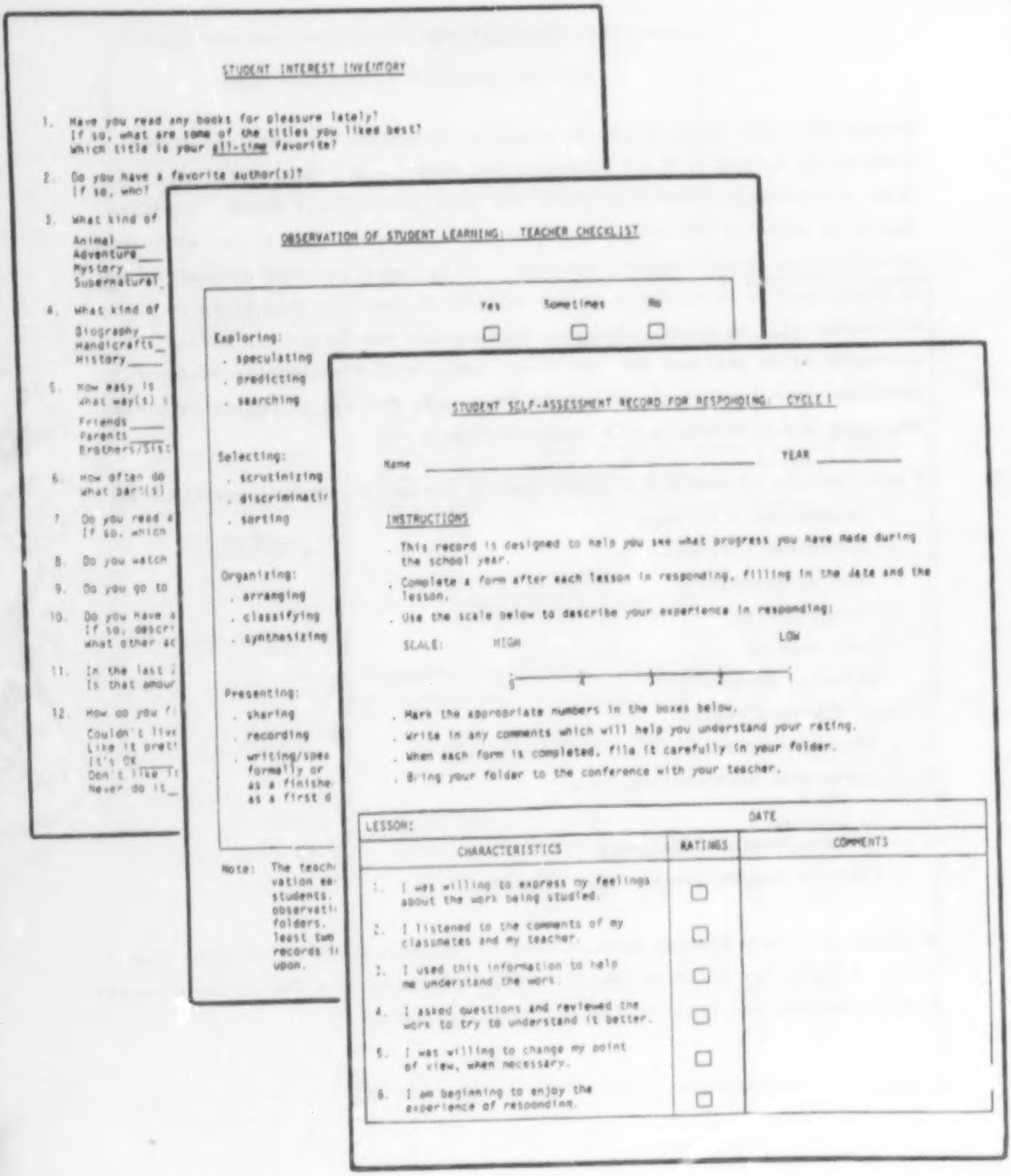
IV. EVALUATION

Evaluation helps teachers adjust planning throughout the year and allows students to recognize their strengths and weaknesses. Evaluation is, therefore, a continuous process in which teachers and students share. Students should be aware of and understand what is expected of them in any evaluation situation, be given frequent opportunities for peer and self-evaluation and be encouraged to participate in the setting of specific objectives on which evaluation will be based. Remarks, conferences and interviews should accompany marks assigned for particular tasks and/or activities wherever possible, thus involving students in an ongoing process of exploring their own needs and progress in the language arts.

A wide variety of evaluation techniques is necessary. Some suggestions are:

- Conferences - informal
- Interviews - formal
- Oral presentations
- Group reports
- Book reports
- Directed questions
- On-the-spot essays
- Prepared essays
- Non-verbal presentation, e.g.
    - film
    - posters
    - scene/costume designing
- Creative and/or interpretive projects

Examples of record keeping devices will be found in *Evaluation In The Classroom: A Guide For Teachers* (16-7221A-01). Examples of a few of these record keeping devices are found on the following two pages.



STUDENT INTEREST INVENTORY

1. Have you read any books for pleasure lately?
   If so, what are some of the titles you liked best?
   Which title is your all-time favorite?
2. Do you have a favorite author(s)?
   If so, who?
3. What kind of
   Animal____
   Adventure___
   Mystery____
   Supernatural_
4. What kind of
   Biography___
   Handicrafts_
   History_____
5. How easy is
   what way(s)
   Friends _____
   Parents _____
   Brothers/Sis
6. How often do
   what part(s)
7. Do you read a
   If so, which
8. Do you watch
9. Do you go to
10. Do you have a
    If so, descr
    what other ac
11. In the last
    Is that amour
12. How do you fi
    Couldn't live
    Like it prett
    It's OK_____
    Don't like it
    Never do it_

OBSERVATION OF STUDENT LEARNING: TEACHER CHECKLIST

	Yes	Sometimes	No
Exploring:	☐	☐	☐
. speculating			
. predicting			
. searching			
Selecting:			
. scrutinizing			
. discriminatir			
. sorting			
Organizing:			
. arranging			
. classifying			
. synthesizing			
Presenting:			
. sharing			
. recording			
. writing/spea formally or as a finishe as a first d			

Note: The teach
vation ea
students.
observati
folders.
least two
records i
upon.

STUDENT SELF-ASSESSMENT RECORD FOR RESPONDING: CYCLE I

Name ________________________ YEAR __________

INSTRUCTIONS

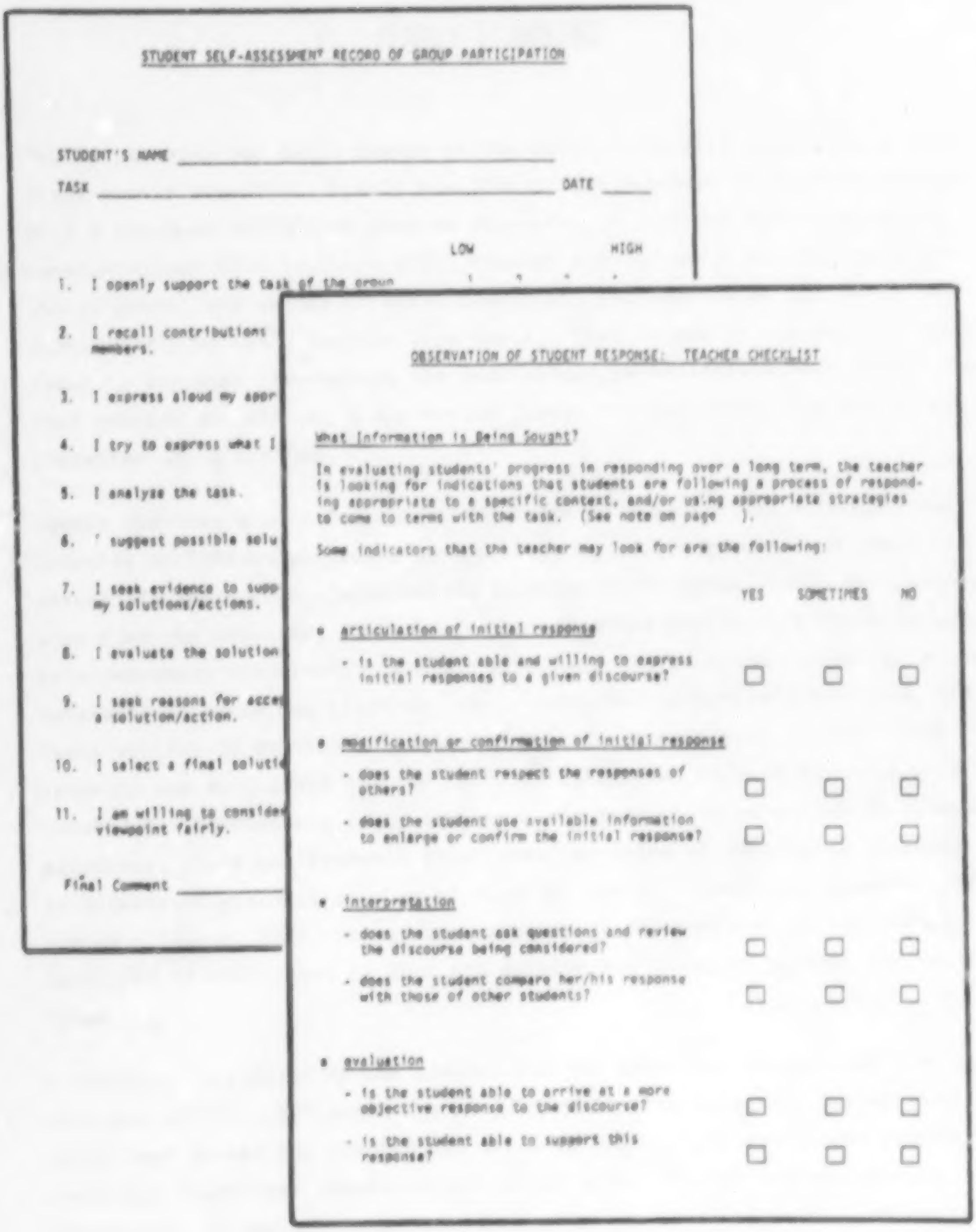
- . This record is designed to help you see what progress you have made during the school year.
- . Complete a form after each lesson in responding, filling in the date and the lesson.
- . Use the scale below to describe your experience in responding:

SCALE: HIGH LOW

5 4 3 2 1

- . Mark the appropriate numbers in the boxes below.
- . Write in any comments which will help you understand your rating.
- . When each form is completed, file it carefully in your folder.
- . Bring your folder to the conference with your teacher.

LESSON:	DATE	
CHARACTERISTICS	RATINGS	COMMENTS
1. I was willing to express my feelings about the work being studied.	☐	
2. I listened to the comments of my classmates and my teacher.	☐	
3. I used this information to help me understand the work.	☐	
4. I asked questions and reviewed the work to try to understand it better.	☐	
5. I was willing to change my point of view, when necessary.	☐	
6. I am beginning to enjoy the experience of responding.	☐	



STUDENT SELF-ASSESSMENT RECORD OF GROUP PARTICIPATION

STUDENT'S NAME ______________________

TASK ______________________ DATE ______

LOW HIGH

1. I openly support the task of the group 1
2. I recall contributions
members.
3. I express aloud my appr
4. I try to express what I
5. I analyse the task.
6. ' suggest possible solu
7. I seek evidence to supp
my solutions/actions.
8. I evaluate the solution
9. I seek reasons for acce
a solution/action.
10. I select a final soluti
11. I am willing to conside
viewpoint fairly.

Final Comment ______________

OBSERVATION OF STUDENT RESPONSE: TEACHER CHECKLIST

What Information is Being Sought?

In evaluating students' progress in responding over a long term, the teacher is looking for indications that students are following a process of responding appropriate to a specific context, and/or using appropriate strategies to come to terms with the task. (See note on page).

Some indicators that the teacher may look for are the following:

	YES	SOMETIMES	NO
• articulation of initial response			
- is the student able and willing to express initial responses to a given discourse?	☐	☐	☐
• modification or confirmation of initial response			
- does the student respect the responses of others?	☐	☐	☐
- does the student use available information to enlarge or confirm the initial response?	☐	☐	☐
• interpretation			
- does the student ask questions and review the discourse being considered?	☐	☐	☐
- does the student compare her/his response with those of other students?	☐	☐	☐
• evaluation			
- is the student able to arrive at a more objective response to the discourse?	☐	☐	☐
- is the student able to support this response?	☐	☐	☐

V. YEARLY PLANNING

Beyond planning the daily lesson or the unit, it is also essential to consider yearly planning. Yearly planning allows teachers to provide students with a balanced and varied program throughout the school year. Among the considerations that teachers might examine are the needs and interests of the students, the nature of their community, the demands of the school and particularly of their English Department. That is not to say that decisions taken in September concerning the year should be inflexible, but rather that they provide an outline, a map to the future without predicting all of the variables along the way.

Yearly planning allows for the introduction of a variety of materials and learning activities pertinent to the response to literature. In order to assure flexibility in the classroom learning environment, cycle one teachers also take the necessary steps to insure, wherever possible, the assignment of a permanent classroom. Literary materials are selected according to their relevance to cycle one students, their potential to motivate students, and their ability to provide a variety of learning experiences through which students may extend and develop their abilities, as well as reinvest prior knowledge. Through the cycle one teacher's considered selection of literary materials, cycle one students experience the value of developing responses to literature which allow them to receive, modify, integrate, generate and evaluate ideas. In so doing, each student is addressed at an individual level and is encouraged to grow and develop according to his/her own capabilities.

Activities considered by the teacher for the cycle one student are also flexible and varied. Effective teaching/learning strategies are implemented which best answer and develop the needs of individuals and groups within the cycle one classroom. Students are called upon, through varied learning activities, to explore a variety of discourses, learning tasks, and approaches to responding to different forms of literature. Students are encouraged, through such varied activity, to develop autonomy in their own responses and to assume an individual voice in their interaction with and accommodation of the responses of others.

Cycle one teachers' approach to the study of literature also allows for flexibility. In focusing primarily on the responding process, (to literature) teachers allow their students to assume responsibility for the direction of their own learning, and to share in the process of setting learning tasks and objectives.

Although the teacher is the primary source of instruction in the cycle one classroom, s/he seeks to involve students in all stages of the teaching/learning process by making decisions in her/his yearly planning that are fundamentally student-centred. Literary materials, learning activities and approaches to the study of literature are selected in terms of their potential to elicit student responses, to build upon the students' prior knowledge and experiences, and to address the needs and interests of cycle one students in an individualized way.

VI. SAMPLE UNIT: SEARCH FOR IDENTITY

GENERAL OBJECTIVES

Although all six (6) general and all sixteen (16) specific objectives are addressed in this unit, the focus for the unit is provided by the following two (2) objectives:

4. The student will show the ability to understand an oral, written or visual discourse:
    a. by following a process of responding appropriate to a specific context;
    b. by responding to a specific discourse in terms of the communication process.

6. The student will show the ability to develop his/her own viewpoint through participation in the communication process:
    a. by assuming an individual voice in all communication contexts;
    b. by responding, in a specific context, to communications of others in an individual way;
    c. by accommodating the responses of others in the confirming or reshaping of his/her own expression and response in a specific communication context.

INTERMEDIATE OBJECTIVES

The student will investigate the complexities of character development through:

- reading about fictional characters in a novel and short story;
- viewing fictional characters and human subjects on film;
- writing about character development in a variety of contexts;
- reporting shared ideas about the character of a human subject viewed on film.

CONTEXT

This unit presents an outline for the study of a longer work of fiction, in which opportunities have been provided for students to employ those intellectual operations which accommodate the learning process. Given the length of time required to teach this unit (3-5 weeks, approximately) and the variety of content involved, students will be viewed as learners (responding and composing) in a variety of contexts.

The unit is developed thematically and the theme, search for identity, provides the continuity and organizational framework. On the basis of the theme and the students' needs, abilities and interests, content is selected. Students begin the unit by exploring their own ideas about the emergence of self-identity and then use these initial responses to develop their viewpoints in increasingly challenging contexts, through reading a novel, viewing films and writing on topics related to the theme. In this way, the students may begin to consider fictional characterization in contexts that relate their prior experiences to the literature which they are currently reading. The students' reading and activities are focused on an exploration of character development and not on the absorption of literary terms or the elements of fiction in more general, arbitrary contexts. It is through a deeper understanding of their fictional characters that the students themselves define their purpose for learning and seek to extend their understanding of plot, setting or theme in increasingly meaningful ways.

In this sample unit, students read the novels which they themselves select independently before moving on to any activities directly associated with the study of the text. Students are provided with the opportunity to respond to their novels individually by maintaining reading journals and sharing their responses to reading with their peers.

In so doing, the students are given the opportunity to employ those individual operations and/or strategies which bring meaning to what they read. When involved later in activities directly related to their ideas and perceptions about the character in their novels, students may then invest these prior reading experiences in ways which encourage them to share increasingly in the direction their own learning takes.

MATERIALS

A selection to be made from the following novels:

Diary of Anne Frank	Frank, A.
When the Legends Die	Borland, H.
Flowers for Algernon	Keyes, D.
The Contender	Lipsyte, R.
Dandelion Wine	Bradbury, R.
The Hobbit	Tolkien, J.R.R.
Master of Ravenspur	Scott, W.
The Old Man And The Sea	Hemingway, E.
The Pearl	Steinbeck, F.
Never Cry Wolf	Mowat, F.
The Railway Children	Nesbitt, E.

Short Stories:

"Charles (from: *Responding One*; Ginn, 1973)	Jackson, Shirley
"Icarus and Daedalus" (from: *Responding: Theme Sequence: Hero*; Ginn, 1973)	retold by Peabody, Josephine P.

Films - available from the National Film Board - used in this unit:

"Bubbie"	11:03 min.	- colour
"Icarus"	7:45 min.	- colour
"Jamie: The Story of a Sibling"	27:58 min.	- black and white

Supplementary Films:

"From the Ashes"	26:52 min.	- black and white
"Myself/Yourself"	30:00 min.	- colour
"The Sweater"	10:21 min.	- colour
"This Is Me"	27:05 min.	- colour
"Girls Fitting In"	15:37 min.	- colour

TEACHER	STUDENTS
PRELIMINARY ACTIVITIES	
The teacher begins by asking students to share their ideas, reactions and knowledge of the concept of self-identity. Some types of questions which might stimulate discussion are: . What do the terms "identity" and "self-identity" mean to you? . What kinds of experiences contribute to a better understanding of self? . What kinds of problems do people encounter as they discover more about themselves?	*Exploring* Students share their ideas, reactions, knowledge and listen to the views of their classmates on the subject of self-identity.
The teacher then teaches the unit "How Does It Feel To Be Young? How Does It Feel To Be Old?" found in the Oral English guide, *Talking Means...* When all the activities in this unit are complete, the teacher discusses with the class how aging or youth may, in their view, affect personality and self-image.	*Exploring, Selecting, Organizing, Presenting* Students participate in the various activities in this unit of the *Talking Means...* guide and share their views regarding personality development and self-image with their teacher and peers.
Following these two activities, the teacher asks students to form small groups. In their groups, students are asked to select the name of one (1) personality who would be known to many students of their own age group and who they feel exhibits a strong sense of self-identity. This personality may be fictional (i.e. drawn from characters on television, in books, etc.) or real (i.e. rock stars, sports figures, politicians, etc.).	*Exploring, Selecting* Students form groups and discuss those people who they feel exhibit a strong sense of self-identity. They select one personality from all those discussed.

TEACHER	STUDENTS
When each group has decided upon one (1) name, the teacher then asks each group, within a specified time of 15-20 minutes, to prepare a presentation of the person whose name they have selected. This presentation may be mimed or involve dialogue, but the subject may not be named. Other students will then be asked to guess the identity of the personality portrayed. Students are asked to consider, as they prepare their presentations, what features would be most closely associated with the personality they are portraying. For example, a personality such as Michael Jackson is closely associated with his single gloved hand, sunglasses and introverted behaviour. The teacher also specifies the time allotted for each presentation (i.e. 3 minutes).	*Exploring, Selecting, Organising* Students form groups and within the time specified, discuss and decide the form their presentation will take.
Each group is then called upon to make its presentation.	*Presenting, Exploring, Selecting* Each group makes its presentation to the class. Students who are not presenting attempt to guess the personality being portrayed.
After each personality portrayed by a group has been identified, the teacher discusses with the class what clues to the character's identity were the most helpful to them in guessing the character. The teacher also asks the class to share their views on what these clues might lead them to assume about the character's personality. Ex.: Does Michael Jackson favour sunglases simply because light bothers his eyes, or is there another reason? (i.e. shyness, sneakiness, alienation, etc..) Is there a contrast between Jackson's image and personality?	*Exploring, Selecting, Organising, Presenting* Students share clues about the identity of the personality presented. They may wish to evaluate the effectiveness of the clues they were given and speculate about what some of the more effective clues may reveal about the true identity of the person presented.

TEACHER	STUDENTS
Once all the groups have made their presentations and the characters/personalities portrayed have been discussed, the teacher reviews some of the specific clues that the students have identified as providing insights into a character's identity.	*Exploring, Selecting, Organizing* Students listen, ask questions, share ideas.
The teacher orders and previews the movies "Bubbie" and "Icarus".	

TEACHER	STUDENTS
ACTIVITIES When the students have completed the preliminary activities, the teacher introduces the next activity by telling the students that they will be asked to select and read a novel from those provided. The students are told that all novels deal with the theme, search for identity.	
The teacher has copies of each of the novels students may select, in sufficient numbers that students may look at each of the novels before making their selections. The teacher then introduces each of the novels to the students in a brief presentation, answers any initial questions the students may have about any of the novels presented and allows students time to select the novel they wish to read.	*Exploring, Selecting* Students listen, ask questions regarding the novels presented and select a novel which they wish to read.
The teacher gives a deadline by which students must complete reading their novels. Although the majority of the students' reading may be done at home, for the first week, 5-15 minutes of uninterrupted sustained silent reading time is provided during class each day in order for the students and the teacher to read.	*Exploring* The students listen, ask any questions they may have. They begin reading their novels in class and at home.
As they read, students are also asked to maintain a reader's journal in which they will record their reactions, ideas, etc., about a major character in the novel. The teacher tells the students that their reading journals will form an integral part of group work, will provide them with important resources as	*Selecting, Organizing* Students record their reactions, ideas, etc., about a major character in their reading journals.

TEACHER	STUDENTS
they work through all the various tasks/activities in the identity unit and will be evaluated at the end of the unit.	
The criteria for evaluation are shared and discussed with the class.	
The teacher also tells the students that the purpose for their reading is to make discoveries about character development in a novel.	
In class time, the teacher shows the two movies, "Bubbie" and "Icarus". Meanwhile, the students continue reading their novels at home.	*Exploring* Students view the two movies and share their initial responses with their peers.
When students have watched both movies, the teacher solicits their initial reactions to the characters portrayed.	
The teacher, in responding to the students' shared reactions and ideas, begins to explore with the students their observations about the characters and what each betrayed about their identity given their actions, anecdotes, etc. (The teacher should also provide any background to the story of Icarus which the students' questions indicate. Should there be enough interest on the part of the students to warrant it, the myth of Icarus and Deadalus, in its abridged or original form, may be read by or to the students.)	*Selecting, Organising* Students participate in the discussion. In participating, they may be modifying, and confirming their initial responses and interpreting the ideas/information provided in the two (2) movies.

TEACHER	STUDENTS
The teacher may stimulate discussion, if necessary, by asking the following types of questions: . What do we learn about each character in the two films? On what do we base these observations? . How do you think these two characters see themselves? . Are the actions - whether remembered or immediate - of each of the characters faithful to what we assume about their personalities?	
OR	
The teacher might introduce the uses of questioning by teaching the approach to questioning as outlined in this guide (pg. 41) and students may then be encouraged to begin composing and responding to their own questions in order to explore in greater detail the identity of the characters in the two movies they have seen. Students may also be encouraged to develop their own questioning techniques in the various activities to follow in this unit.	*Selecting, Organizing, Presenting* Students begin to practice both composing and responding to their own questions about the two (2) films and in so doing, share and extend their initial responses and reactions.
When the students have had sufficient opportunity to express and share their views regarding each of the characters of Icarus and Bubbie, the teacher asks them to form groups of not more than six (6) students. In their groups, the students are asked to discuss the characters of Bubbie and Icarus and to agree upon four (4) characteristics for each of the two characters. These characteristics may be based directly upon information conveyed in the two films or may be simply judgments the students make given their ideas and knowledge about the two characters.	*Exploring, Selecting, Organizing, Presenting* Students form groups and in their groups, share their ideas about the characters' personalities and organize their ideas into statements reflecting the characters' personality traits.

TEACHER	STUDENTS
The groups are asked to complete a chart for each character, listing the four (4) characteristics they have agreed upon, together with the reasons for their decisions.	*Organizing, Presenting* Students develop a chart for Bubbie and Icarus and write a group summary providing the rationale for their decisions regarding the statements on each of these two character charts.
The teacher collects all the charts and displays them around the classroom for all the students to share.	
Time is provided in class for the students to discuss their reactions to the various charts. Should students wish to investigate the differences among other groups' assumptions about the two characters, this might be pursued by the teacher and extended into a discussion of the reasons groups arrived at very different interpretations of the two characters, Icarus and Bubbie. Similar assumptions among groups should also be discussed.	*Exploring, Selecting, Presenting* Students discuss and share their views, explain in greater detail their summaries.
The teacher then teaches the unit, "The Gift List", (*Talking Means...* guide) with the following changes: . Context: the audience for the list is altered to the characters of Icarus and Bubbie; . Activities: each gift is categorized by the students according to its suitability for either Icarus or Bubbie or both; . Follow-up Activities: These may or may not be taught at this time.	*Exploring, Selecting, Organizing, Presenting* Students participate in the various activities in this unit of the *Talking Means...* guide.

TEACHER	STUDENTS
The teacher then tells students that they are going to construct a self-portrait. The activities associated with the development of student self-portraits are taken from the *Writing II* guide, Unit 2: Autobiography, Lesson 1.	*Exploring, Selecting, Organizing, Presenting* Students participate in the preliminary activity, assigned and follow-up activities as presented in this lesson of the *Writing II* guide.
When this activity is complete, the teacher hands out copies of Shirley Jackson's short story, "Charles".	Students read the short story, "Charles", and record their responses in written form.
After the students have read the short story, the teacher asks them to take a moment to record their initial responses, ideas, etc., in writing.	
When the students have finished recording their responses, the teacher invites them to share these reactions with the rest of the class. During the discussion, the teacher attempts to build on the students' responses in a manner which best encourages them to take a closer look at the character of Laurie and his alter ego, Charles. Classes which have been working with the taxonomy of questions, may be encouraged to ask their own questions about the story. (See "Teaching Questioning", pages 37-40.)	*Exploring, Selecting, Organizing, Presenting* Students discuss their recorded responses. They may compose and respond to questions about the characters of Laurie and Charles.

TEACHER	STUDENTS
The teacher then asks the students, working in pairs, to produce a letter about Laurie's behaviour in school, written by his teacher, for his mother to read. Suggestions are invited from the whole class as to some of the characteristics of Laurie's behaviour or feelings which they might wish to include. The teacher attempts to work with the students' responses in such a way as to guide them towards observations about the effect Laurie's early experiences in the school environment may have had upon him and how these might relate to his creation of the imaginary Charles. The students are asked to begin a rough draft of their letter.	*Selecting, Organizing* Students exchange ideas about the content of their letters and about Laurie's reaction to school. Working in pairs, they write a rough draft of the teacher's letter to Laurie's mother.
The teacher asks students to share their rough draft with another pair.	*Exploring, Selecting, Organizing, Presenting* Students share their rough drafts, discuss, ask extending questions related to revision/editing of their rough drafts.
The teacher then instructs students to begin a final draft of their letter.	*Organizing, Presenting* The students write the final draft of their letters, incorporating any revisions they may have made to their original, rough drafts.
At this time, the teacher orders and previews the movie, "Jamie - The Story of a Sibling".	
The letters are collected and several or all may be redistributed for the class to read and discuss.	*Presenting* The students read and react to some/all of their peers' letters.
The teacher asks students to bring in their novels and reading journals.	

TEACHER	STUDENTS
The following day, the teacher asks students to form small groups and in their groups, to do the following: . Appoint a group recorder; . Discuss the novels they are reading and the observations noted in their reading journals, in order to arrive at three (3) elements of characterization that they would consider important when discussing any character in a novel they read. (Note: Examples of these elements may be discussed before the groups are formed. On the basis of the previous activities and the students' own experiences, a discussion of these elements might include: characterization in movies and stories, image vs. personality, clues to a character's strengths, weaknesses, conflicts, etc.) . The group recorder writes the three (3) elements agreed upon by the group.	*Exploring* The students discuss their observations in order to arrive at consensus concerning three (3) elements of characterization that they feel are most important.
When all groups have had sufficient time to complete this activity, each group reporter shares his/her group's findings with the rest of the class.	*Exploring, Selecting, Organizing* Students share the discoveries of the various reporting groups.
The teacher collates all group responses on blackboard or overhead projector.	

TEACHER	STUDENTS
Teacher and students review the elements decided upon by the various groups, add any new elements that were not mentioned and together agree upon a final selection of four/five elements with which students will work as they complete their reading.	
Once the elements have been agreed upon, the teacher develops a chart from the students' suggestions, makes several copies and distributes them to the students (see sample, Appendix A).	
Following these discussions, students are encouraged to use the charts to enter any new information about major characters. These charts should be organized and maintained in student reading journals. Copies of extra charts should be made available in the classroom for the students to take.	*Selecting, Organizing, Presenting* Students enter ideas about their own characters on charts distributed by their teacher. These charts are incorporated into their reading journals.
The teacher begins exploring the difference between physical descriptions of a character and descriptions which indirectly communicate the writer's impression of character by teaching Unit 6: Describing People, Lesson 1 found in the *Writing II* guide.	*Exploring, Selecting, Organizing, Presenting* Students participate in the preliminary assignment and follow-up activities of the *Writing II* guide, Unit 6: Describing People, Lesson 1.
While students are working on this lesson, the teacher develops a response sheet to be used by students when viewing the movie "Jamie". (See Appendix B).	

TEACHER	STUDENTS
The teacher then proceeds with Unit 6: Describing People; Lesson 2 as outlined in the *Writing II* guide making the following changes to the original lesson: . "Jamie - The Story of a Sibling" is substituted for "Legault's Place". . While viewing the movie, "Jamie", students are asked to fill in their response sheets (Appendix B). Students read these sheets before the movie is shown, questions are answered regarding it, etc. (The teacher may still periodically stop the film and discuss emerging character.)	*Exploring, Selecting, Organizing, Presenting* Students view the film, "Jamie" and record their ideas about the emerging character of Jamie on their response sheets.
. After viewing the film, students' responses are discussed before the Dickens' passage is read.	Students discuss their recorded ideas, reactions, feelings, etc., in a whole class discussion.
. Rather than students thinking of a "person" (item #3) they are asked to use Jamie in an imagined situation/favourite activity. . Pupils then write a description of Jamie involved in that activity (Assignment, *Writing II* guide, Unit 6, Lesson 2).	Students compose a description of Jamie in an imagined setting or engaged in a favourite activity.
. Pupils select examples from their individual novels of effective description; see suggested follow-up activity in *Writing II* guide, Unit 6, Lesson 2.	Students select and read aloud to their classmates particularly effective descriptions from their novels.
Following this activity, the teacher asks students to form groups to discuss their novels. In these groups, students are asked to share the information they have collated on their charts and any further ideas about character development that they may have. Their contributions may not only be based on their reading experiences but also on their writing assignments.	*Exploring, Selecting, Organizing, Presenting* Students meet in their groups, share their ideas and return to the whole class setting to share their responses, discoveries, etc. They may ask questions and seek information in order to clarify, speculate,

TEACHER	STUDENTS
After the groups have shared some of their individual responses from their character charts, the class meets as a whole to discuss the information students have collected on their charts and any ideas, observations about character development students may have.	judge, etc., the significance of their collected information on character development.
When they have finished their discussion, the teacher asks students to begin work on a character profile of the major character in their individual novels. Although the final decision of what is to be specifically incorporated into their character profile is left to the students, a general assignment sheet and student schedule (see Appendices C and D) may be distributed to all students in order to help them organize their work. Although students will be writing individual character profiles, they will return to their reporting groups to share, edit, etc., their work. The teacher should also tell the pupils to consult the chart and entries in their reading journals.	*Exploring, Selecting, Organizing, Presenting* Students read their assignment and student schedule sheets, pose questions in order to clarify instructions, etc., and begin to work on their character profiles.
While students are working in their groups and individually, the teacher acts as a resource person, answering questions, providing suggestions, etc., as needed.	*Selecting, Organizing, Presenting* Students meet with the teacher as often as is needed.
Rough and final drafts of the character profiles are collected and evaluated, using whatever criteria has been agreed upon by the teacher and students.	*Presenting* Students submit rough and final drafts of their character profiles.

TEACHER	STUDENTS
The teacher, after collecting the students' work, initiates a whole class discussion of the problems, successes, etc., which students encountered while doing their character profiles.	*Exploring, Selecting, Organising, Presenting* Students share their experiences through a whole class discussion of this particular activity.

TEACHER	STUDENTS
FOLLOW-UP ACTIVITIES	
The teacher may present several choices to the students and ask them to select one (1), e.g.: . In pairs or individually, produce a Resource kit concerning your character and the novel you have read. This kit should include: a time line of key events in the plot, background/information about the setting, a diary kept by the character you have studied over a one-week period, the character's prized possessions, a letter sent to the character by another character in the novel, etc. . A selection of other suitable follow-up activities, perhaps adapted from the suggestions in "Ways to Share Books" (pg. 31).	*Exploring, Selecting, Organizing, Presenting* Students discuss the various activities provided, ask questions regarding specific activities, select an activity on which they wish to work. Students, individually, in pairs or groups, work on the activities they have selected.
When the students have completed these activities, a project day may be held in order for the students to share and react to each other's work.	*Presenting* Students share and discuss their completed activities with their peers.
The teacher collects and evaluates individual student reading journals.	*Presenting* Students hand in their reading journals for evaluation.

SAMPLE UNIT - EVALUATION ACTIVITIES

The following activities are included in this unit and provide opportunities for peer, teacher and self-evaluation:

		Objective Focus for Evaluation
1.	"How Does It Feel To Be Young? How Does It Feel To Be Old?" (*Talking Means...*) - related activities	3a 3b
2.	Group presentation - personality and personality characteristics.	1a 6b 6c
3.	Reader's Journal - maintained as students read their individual novels.	2a 2d 6a
4.	"Bubbie" and "Icarus" - group chart(s) listing characteristics of each of the characters in the two movies.	3a 3b
5.	"The Gift List" (*Talking Means...*) - related activities.	5a 5b 5c
6.	"Autobiography", Lesson 1 (*Writing II* guide, Unit 2) - related activities.	2b 2c
7.	Letter to Laurie's mother - students work in pairs and produce a rough and final draft of their letters.	4b 6b 1b
8.	Group discussion about novels; students and teacher collaborate on Chart Listing Elements of Characterization. This chart is maintained throughout the balance of the independent reading of student novels and forms part of the Reader's Journal.	4a 6a 6c
9.	"Jamie - The Story of a Sibling" - Students complete a reaction sheet after viewing the film.	3a 6a
10.	"Describing People", Lesson 1 & 2 (*Writing II* guide, Unit 6) - related activities.	5a 5b 5c
11.	Character profile	6a 5b 5c
12.	Follow-up Activity - one (1) from those suggested.	

EVALUATION

Consistent with the philosophy of the *Secondary Language Arts I-V* program, this unit provides opportunities for teacher evaluation, peer evaluation and student self-evaluation.

The opportunities provided in this unit are as follows:

a) The many activities involving group work provide opportunities for teacher, peer and self-evaluation; (for further information on appropriate reporting procedures, see "*Talking Means*...", Ministère de l'Education, #16-3210-A);

b) Students and teachers respond to group presentations by discussing the elements of characterization revealed;

c) Students view two films and develop a chart on the characteristics of each of the two characters viewed for teacher and peers to evaluate;

d) In making him/herself available to students throughout their independent reading of different novels, the teacher may evaluate student response, individual level of difficulty, etc.;

e) Students are provided with several opportunities throughout the unit to evaluate informally their own responses and ideas regarding characters in fiction and on film;

f) Opportunities for self, peer and teacher evaluation are provided through the many writing activities designed;

g) Students' understanding of character development may be evaluated by self, peers and teacher in the final and follow-up activities;

h) Teacher and self-evaluation of individual responses to the novel selected is provided through the maintenance and evaluation of a student reading journal throughout the unit.

APPENDIX A

SAMPLE CHART: CHARACTER DEVELOPMENT

Name of Novel: ______________________________

Name of Character: ___________________________

CATEGORIES	OBSERVATIONS		
CONFLICT	Class discussion ☐	Group work ☐	Personal observation ☐
HUMAN WEAKNESSES/ STRENGTHS: DECISIONS AND ACTIONS	Class discussion ☐	Group work ☐	Personal observation ☐
RELATIONSHIP WITH OTHERS	Class discussion ☐	Group work ☐	Personal observation ☐
ENVIRONMENT	Class discussion ☐	Group work ☐	Personal observation ☐
	Class discussion ☐	Group work ☐	Personal observation ☐

RESPONSE SHEET: JAMIE

In note form, attempt to respond to the following questions while viewing the movie:

1. As you watch the film, record your impressions about Jamie's character below:

2. After viewing the film, briefly state your impressions about Jamie's relationships with the members of his family:

3. After viewing the film, identity two (2) problems that Jamie faced, how he dealt with them and what you would have done in his place:

APPENDIX C

CHARACTER PROFILE ASSIGNMENT

Instructions:

Now that you have finished reading your novel, you are going to be asked to write a character profile for your classmates to read. You will be writing your profile about the character you have been studying throughout this unit. In your profile, you will want to include:

- the information from your character charts;
- ideas from your reading journal;
- ideas from group discussions;
- any new ideas you may have.

You will select and organize the ideas, observation, etc., about your character that you will wish to incorporate into your character profile yourself. You will be asked to submit a rough and final draft of your work.

Your character profile will be marked for the following:

APPENDIX D

STUDENT SCHEDULE FOR WORK ON THE CHARACTER PROFILE

DAY 1	. Reread your charts, journal, etc. . Begin organizing your ideas into an outline.
DAY 2/3	. Complete an outline of your rough draft . When your outline is complete, share it with your reporting group before beginning your rough draft.
DAY 3/4	. Write your rough draft and return to your reporting group to share it and to receive their reactions, comments, etc. . Edit your rough draft and write a final draft of your character profile. . Reread your final draft. You may/may not take it back to your reporting group. . Hand in rough and final drafts to me.

Note: The schedule suggested here need not be implemented on sequential days. Teachers may, for example, wish to begin introducing new content/activities between Day 2/3 and Day 3/4 of this activity and may therefore decide to spread the in-class working days over a two-week period.

VII. SUGGESTED MATERIALS

Cycle one teachers have a key role to play in guiding the experiences of the students in the English classroom. If the students are to grow in their understanding and appreciation of literature, it is the teacher who must provide opportunities for students to voice their ideas, to explore new ideas, and to broaden their knowledge by exploring a wide variety of literature.

The phrase "responding to literature" comprises the process of responding (see pages 4 to 6) as well as the content of literature to which students will be responding. This section addresses the second: the content.

Content selections are naturally made in the context of the teacher's yearly teaching/learning goals, so that a unity of purpose is reflected throughout the year. In addition, cycle one teachers seek to ensure and monitor their students' progress by selecting literary materials which offer variety and different levels of difficulty, so that students may extend their abilities and develop capabilities to deal with literature presented at succeeding grade levels. Literary content in the cycle one classroom may be organized in a number of ways, including thematic, historical or generic groupings. In this context, attention is also given to literature such as the Bible and mythology, for example, which will provide a foundation for further study of more complex literary works. The use of such fundamental literary materials as these will enhance the students' existing literary knowledge and their development in the process of responding to literature. A further understanding of literary tradition and the development of archetypal themes and concepts is also provided through the use of reservoir literature in the cycle one classroom.

Students bring existing strengths to the responding process to literature at any grade level. By the time they arrive at the cycle one level, students have been exposed to folk tales, myths, fables, mystery and adventure literature, as well as thematic literary content on animals, people, boys and girls. The spiral nature of the language arts programs, elementary and secondary, provide a rich opportunity for cycle one teachers to work with and build upon this existing reservoir of literary knowledge and experiences which their students bring with them from the elementary school. In so doing, cycle one teachers establish a continuity for all students in the responding process to literature, even as they introduce varied and increasingly difficult literary materials. Content is therefore selected at the cycle one level which incorporates an understanding of what literature students have alreasy experienced and what literature best serves their present and future needs.

Following is a list of suggested materials for use in cycle one classes. Teachers may select from among the many titles listed those materials which best meet the needs and interests of their particular students. All the literature guides, including those available to teachers at the elementary level, include models for content organization. Teachers wishing to review different models of content organization, might, for example, consult the *Literature III* and *Literature IV/V* guides. Although the literary content of these guides may be inappropriate for cycle one students, the models themselves may be easily adapted for use in the cycle one classroom.

Most of the suggested materials represent a compilation of materials suggested by teachers, all of whom had used the material they recommended successfully in their own classrooms. The list of suggested materials is not exhaustive, nor does it represent an "approved" list. When selecting materials from this list, teachers should be careful to select material that is appropriate for the needs and interests of their students in the particular school community. All the material on this list is not necessarily appropriate for all students in all Québec communities.

Each entry in the bibliography is organized in such a fashion as to help teachers select materials most suitable to their particular students' individual needs and interests. For each title, not only has the bibliographic detail been provided but also the recommended level for use and the name of the guide(s), if applicable, in which the material was suggested.

The following formats and/or genres have also been provided in the bibliography to aid teachers in making their selection(s):

. Anthology - different genres
. Short story
. Poetry
. Drama
. Novel
. Non-fiction
. Kit - provides a variety of literary materials
. Media

Example:

Title	ALICE'S ADVENTURE IN WONDERLAND AND THROUGH THE LOOKING GLASS	Various editions	Publisher
Author/ Publisher	Carroll, Lewis	Secondary 1,2,3	Grade Level
		Writing III	Complementary guide
Format/Genre	Novel.		
Content Summary	There are two fantasy stories about the adventures of Alice. Adults will view these books as satires on education, politics, literature and Victorian life.		

STUDENT TEXTS

THE ADVENTURES OF ULYSSES (ABRIDGED TEXT)

Evslin, B. (trans.)

Short Story.
A simplified version of the travels of Ulysses.

Scholastic Canada
Bantam Books of Canada Ltd.
1978
159 pages
Soft cover
Secondary 1,2
Literature I

ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS

Carroll, Lewis

Novel.
There are two fantasy stories about the adventures of Alice.
Adults will view these books as satires on education, politics, literature and Victorian life.

Various editions

Secondary 1,2,3
Writing III

ALL THE WORLD'S A STAGE: MODERN PLAYS FOR YOUNG PEOPLE

Swortzell, Lowell (ed.)

Drama.
Title indicates contents.

Delacorte Press
1972

Hard cover
Secondary 1,2
Literature I
Literature II

ANIMAL FARM

Orwell, George

Novel.
Animals assume human characteristics in this fable, and take over a farm from their derelict human owner to set up their own classless society. Gradually a class structure emerges.

Penguin Books Canada Ltd.
1945
251 pages
Soft cover
Secondary 1,2,3,4,5
Literature IV/V
North American Literature

ANIMALS

Kegler, S.B. and M.L. Delmare (eds.)

Kit.
The unit provides a program of literature and language skills.
The theme is understanding oneself through understanding animals.
Includes an anthology and related novels.

Scholastic Canada
1973

Soft cover
Secondary 1,2,3,4,5

STUDENT TEXTS

ANNE FRANK: THE DIARY OF A YOUNG GIRL

Kronenberger, Louis (ed.)

Drama.
The play based on the story of the Frank family's concealment in Nazi-occupied Holland during W.W. II.

Various editions

Secondary 1.2.3.4.5
Literature II
Literature IV/V
Writing I
Writing V

ANNE OF GREEN GABLES

Montgomery, L.M.

Novel.
The story of a young orphan girl who goes to live with her aunt in P.E.I.; a story of child life.

McGraw-Hill Ryerson Limited
1942
329 pages
Hard cover
Secondary 1.2.3.4.5
North American Literature
Literature I
Literature III

ANNE OF THE ISLAND

Montgomery, L.M.

Novel.
The third in the series of stories about Anne. In this novel she is 18 years old, enrolls at college, faces unfamiliar surroundings and strange faces.

Bantam Books of Canada Ltd.
1976
256 pages
Soft cover
Secondary 1.2
Literature II

APPROACHES TO THE SHORT STORY

Kitzhaber, A.R. (ed.)

Short Story.
A collection of standard and contemporary stories by well-known writers.
CONCEPTS IN LITERATURE

Holt, Rinehart & Winston of Canada Ltd.
1974

Soft cover
Secondary 1.2.3

THE ARK

Benary-Isbert, M.

Novel.
The story of a refugee family in ravaged Germany after World War II. It gives a realistic picture of the life ordinary people must face in a defeated country.

Various editions

Secondary 1.2
Literature II

STUDENT TEXTS

ARTHURIAN LEGENDS Kitzhaber, A.R. (ed.) Short Story. Selections from Sir Thomas Malory's "Le Morte d'Arthur". CONCEPTS IN LITERATURE	Holt, Rinehart & Winston of Canada Ltd. 1974 Soft cover Secondary 1,2 Literature II
BEGINNINGS AND ENDINGS Daignon & Schmitt (eds.) Anthology. Poems, short stories, and topical excerpts on facing death, immortality, the end of the world, and birth. NOVA	Prentice-Hall of Canada Ltd. 1977 156 pages Soft cover Secondary 1,2 Writing II
THE BIBLE	Various editions Hard cover Soft cover Secondary 1,2,3,4,5 Literature II
THE BIG WAVE (IN SCHOLASTIC THEME UNIT, "SMALL WORLD") Buck, Pearl Novel. A classic story set in Japan.	Scholastic Canada Soft cover Secondary 1,2
THE BOOK OF MERLYN White, T.H. Novel. This book, although complete in itself, is actually the last section of, "The Once and Future King", the complete story of King Arthur and Camelot.	Berkley Publishing 1978 193 pages Soft cover Secondary 1,2,3,4,5 Literature II Literature IV/V

STUDENT TEXTS

BORN FREE

Adamson, Joy

Non-Fiction.
The true account of a family who raised a lioness as a pet, then trained her to fight and kill so that she could return to the African jungle.

Random House of Canada Ltd.
1974

Soft cover
Secondary 1,2,3,4,5
Writing I

BRADY

Fritz, J.

Novel.
Brady Minton discovers that his father, a preacher, is involved in the Underground Railway. Brady also leads a runaway black child to safety. Pennsylvania, 1836.

Scholastic Canada
1960
195 pages
Soft cover
Secondary 1,2

THE BRIDGE AT ANDAU

Michener, J.A.

Novel.
A story of the experiences which three young men had during the Hungarian Revolution in October, 1956.

Scholastic Canada

Soft cover
Secondary 1,2

THE BRIDGES AT TOKO-RI

Michener, J.A.

Novel.
A tense, well-wrought novel praising the courage of man in war-time, yet condemning the act of waging war.

Fawcett Books
1978
128 pages
Soft cover
Secondary 1,2

BRISTLE FACE

Ball, Z.

Novel.
Backwoods Mississippi in the early 1900's. Jace, in his own dialect, tells the story of himself and his dog. Fox-hunting episodes are vividly portrayed.

Scholastic Canada
1967
128 pages
Soft cover
Secondary 1,2

STUDENT TEXTS

BY THE HIGHWAY HOME

Stolz, M.

Novel.
A thirteen year-old girl struggles to understand her brother's death, to adjust to a new home, and to get along with her self-centred sister.

Harper & Row
1971

Soft cover
Secondary 1,2

CALL IT COURAGE

Sperry, Armstrong

Novel.
The story of a Polynesian boy who proves his manhood by overcoming his fear of the sea. High interest / low reading level.

Macmillan Company of Canada Ltd.
1971

Soft cover
Secondary 1,2

THE CALL OF THE WILD

London, Jack

Novel.
An animal story involving the exciting adventures of a "super-dog", capable of overcoming any opposition.

Octopus Books

Soft cover
Secondary 1,2
Literature I

CAMPBELL'S KINGDOM

Innes, R. Hammond

Novel.
A tale of high adventure and intrigue set in Western Canada. The plot involves a search for oil in a tract of territory in the Rockies known as Campbell's Kingdom.

Ballantine Books

Soft cover
Secondary 1,2
Literature II

CANADIAN LITERATURE: TWO CENTURIES IN PROSE

Mickleburgh (ed.)

Anthology.
An anthology including thirty selections of Canadian literature over a period spanning two centuries.

McClelland & Stewart Ltd.
1973

Hard cover
Secondary 1,2

STUDENT TEXTS

THE CANADIANS: A CONTINUING SERIES

Several individual authors

Non-Fiction.
A series of non-fiction paperback books about great Canadians.

Fitzhenry & Whiteside Ltd.

Soft cover
Secondary 1,2
Literature I

CANARY RED

McKay, Robert

Novel.
A child who had thought she was an orphan discovers her father, who has been in prison. Sensitive and suspenseful.

Scholastic Canada
1972

Soft cover
Secondary 1,2

CAPTAINS COURAGEOUS

Kipling, R.

Novel.
The spoiled son of an American millionaire is forced to work aboard a fishing dory and changes completely as a result of the experience.

Pendulum Press
1977

Soft cover
Secondary 1,2
Literature I

CARIBOO RUNAWAY

Duncan, F.

Novel.
A gripping story of a thirteen year-old girl and her younger brother who seek their father in the Cariboo gold fields.

Macmillan Company of Canada Ltd.

160 pages
Soft cover
Secondary 1,2
Literature II

CHALLENGE

Covell (ed.)

Anthology.
One of three titles in a series which presents written and visual materials. Reading experiences are organized around themes. Includes suggestions for developing student dialogues.
ACTION

Macmillan Company of Canada Ltd.
1973

Soft cover
Secondary 1,2

STUDENT TEXTS

CHEAPER BY THE DOZEN

Gilbreth, Frank B. & E.G. Carey

Non-Fiction.
Story of 12 children and their parents. Hilarious chronicle of family life.

Bantam Books of Canada Ltd.
1963
192 pages
Soft cover
Secondary 1,2
Writing I

CHOICE OF COMIC AND CURIOUS VERSE

Cohen, J.M. (ed.)

Poetry.
The title describes the contents.

Penguin Books Canada Ltd.
1975

Soft cover
Secondary 1,2,3
Literature I
Literature III

CIRCLE OF STORIES - ONE

Lee & Lee (eds.)

Anthology.
An imaginative selection of poems, fables, stories and songs of the world.
LITERATURE: USES OF THE IMAGINATION

Academic Press Canada
1972

Soft cover
Secondary 1,2

CIRCLE OF STORIES - TWO

Lee & Lee (eds.)

Anthology.
A companion volume to Volume One.
LITERATURE: USES OF THE IMAGINATION

Academic Press Canada
1972

Soft cover
Secondary 1,2

THE CONTENDER

Lipsyte, R.

Novel.
A direct and simply-written story of a boy's life in Harlem and his constant conflict with the world around him.

Bantam Books of Canada Ltd.
1969

Soft cover
Secondary 1,2,3

STUDENT TEXTS

COPPER SUNRISE Buchan, B. Novel. A powerful Canadian junior novel of the friendship between a white boy and an Indian boy and of their unsuccessful attempt to prevent a massacre.	Scholastic Canada 111 pages Soft cover Secondary 1,2 Literature I
COURAGE Burdon, D., S. Dunning, L. Diskin, T. Mosher (eds.) Kit. The central theme is the many faces of courage. Includes an anthology and related novels.	Scholastic Canada Soft cover Secondary 1,2,3
CROSSROADS I & II Boswell, Lamont, Martyn (eds.) Anthology. Two texts of Canadian stories, poems and songs. Teacher's resource guide is available.	Van Nostrand Reinhold Ltd. 1979 149 175 pages Soft cover Secondary 1,2,3,4 Literature II Literature III Writing IV
CUE FOR TREASON Treese, Geoffrey Novel. An adventure depicting life in Shakespeare's time. Good historical background to Shakespeare and the Elizabethan theatre.	Vanguard Press Inc. 1941 297 pages Hard cover Soft cover Secondary 1,2 Literature II
CURRENTS IN DRAMA Barrows, M.W. (ed.) Drama. This includes "A Midsummer Night's Dream" plus other plays of one, two and three acts. LITERARY HERITAGE	Collier Macmillan Canada Ltd. 1968 381 pages Soft cover Secondary 1,2,3,4,5 Literature I Literature II Literature IV/V Writing V

STUDENT TEXTS

CURRENTS IN FICTION Almin, V. (ed.) Anthology. A collection of stories appealing to the many types and moods of readers. LITERARY HERITAGE	Collier Macmillan Canada Ltd. 1974 Soft cover Secondary 2,3 Literature II Literature III
DANDELION WINE Bradbury, R. Novel. A novel about one summer in the life of a boy of another age and place. Science fiction.	Bantam Books of Canada Ltd. 1969 Soft cover Secondary 1,2
DAVID COPPERFIELD Dickens, Charles Novel. A young boy endures hardships as a child laborer in this partly autobiographical classic reflecting social conditions in 19th century England.	Penguin Books Canada Ltd. 1966 Soft cover Secondary 1,2,3,4,5 Literature III Literature IV/V Writing I
DEATH ON THE ICE Brown, Cassie Novel. The Newfoundland sealing disaster of 1914. A story of courage and endurance, with glimpses of social history, and the poor labour relations in Canada sixty years ago.	Doubleday Canada Limited 1974 Soft cover Secondary 1,2 Literature I Writing IV

STUDENT TEXTS

DIALOGUE

Covell (ed.)

Anthology.
One of three titles in a series presenting a wide variety of written and visual materials. Reading experiences are organized around themes. Suggestions for developing student dialogue.
ACTION

Macmillan Company of Canada Ltd.

Soft cover
Secondary 1,2,3

DIARY AND SUNDRY OBSERVATIONS OF THOMAS ALVA EDISON

Edison, Thomas A., Runes, Dagobert (eds.)

Non-Fiction.
The title indicates the content.

Greenwood
1968

Hard cover
Secondary 1,2,3,4,5
Writing I
Writing II
Writing III
Writing IV
Writing V

THE DIARY OF ANNE FRANK

Goodrich, F. and J.I. Downie

Drama.
This play can be used to show the development of character using suspense, pathos and courage.

Book Society of Canada

102 pages
Soft cover
Secondary 1,2,4,5
Literature II
Literature IV/V

THE DIARY OF ANNE FRANK

Frank, Anne. Goodrich & Hackett (eds.)

Non-Fiction.
A unique chronicle of the life and thoughts of a Jewish girl who is hiding with her family from Nazis during W.W. II.

Various editions

Soft cover
Secondary 1,2,3,4,5
Literature II
Literature IV/V
Writing I
Writing V

STUDENT TEXTS

DIRECTIONS: IDEAS IN LITERATURE Jacobs & Root (eds.) Anthology. Includes: "The Cremation of Sam McGee" - Robert Service "John Henry" Short stories, some poetry and one play.	Charles E. Merrill Publishing 1973 Hard cover Secondary 1,2 Writing I
THE DOG WHO WOULDN'T BE Mowat, F. Novel. A humorous "factual fiction" novel based on the exploits of a boy and his dog.	Various editions Soft cover Secondary 2
THE DRUM Pope, R. Novel. A haunting story of a group of young children, struggling to survive on their own, who discover a strangely "savior-like" leader among them.	Scholastic Canada Soft cover Secondary 1,2 Literature II
EAGLE OF THE NINTH Sutcliffe, R. Novel. An historical fiction about the Roman occupation of Britain. A young centurion ventures among hostile tribes to recover the standard of a legion which mysteriously disappeared.	Oxford University Press 1959 301 pages Hard cover Secondary 1,2 Literature II
ECHOES 1 Brennan and Brown (eds.) Anthology. An anthology of poetry, plays and short stories.	Oxford University Press 1983 352 pages Soft cover Secondary 1,2

STUDENT TEXTS

EDGAR ALLAN

Neufeld, John

Novel.
Written from the point of view of a 12-year-old boy, this story describes the impact of a small black child upon a white, middle-class family and community.

New American Library of Canada Ltd.
1969

Soft cover
Secondary 1,2
North American Literature

EIGHT SHORT STORIES

Bumpus (ed.)

Short Story.
These short stories, each with a clearly defined focus, are suitable for teaching the elements of fiction. Questions are appended.

Helix House
1975
190 pages
Hard cover
Secondary 1,2
Literature II

ELEMENTS OF LITERATURE

Kitzhaber, A.R. (ed.)

Anthology.
The emphasis in this volume is on subject, form and point of view. Includes ballads, fables, mythology, folktales.
CONCEPTS IN LITERATURE

Holt, Rinehart & Winston of Canada Ltd.
1974

Hard cover
Secondary 1,2

ENDLESS STEPPE

Hantzig, Esther

Non-Fiction.
A convincing and moving account of the hardships of living in exile in Siberia.

Scholastic Canada

Soft cover
Secondary 1,2,3

FACES OF MYTH

Livesay, R. (ed.)

Anthology.
A collection of mythic literature that leads students to explore myth as defined as "the way people explain the world around them and their own existance".

Longman Canada Limited
1975
216 pages
Soft cover
Secondary 1,2,3

FAMILY

Hansen, R. and M. Rockowitz (eds.)

Kit.
Both the anthology and related novels deal with adolescents' concerns about family relationships.

Scholastic Canada

Soft cover
Secondary 1,2

FANTASTIC VOYAGE

Asimov, I.

Novel.
A brilliant refugee scientist has a secret vital to the Free World but lies in a coma. A team of scientists is miniaturized and sent through his blood stream.

Bantam Books of Canada Ltd.

239 pages
Soft cover
Secondary 1,2
Literature II

FILM

Booth et al (eds.)

Media.
The text includes a history of the development of film and the mechanics of film making. Student activities are interspersed throughout the text.

Academic Press Canada
1972

Soft cover
Secondary 2,3,4,5
Communication Arts: Film

FLYING COLOURS

Forester, C.S.

Novel.
Third in a series which includes "Beat to Quarters" and "Ship of the Line". Hornblower escapes from his escort on the way to France to be tried for piracy.

Little, Brown & Co. (Canada) Ltd.
1939
294 pages
Secondary 1,2
Literature I

FOOD FOR THOUGHT

Daigon, A. and Rozanne Morko (eds.)

Non-Fiction.
A collection of writing divided into eight sections. A teacher's guide is available.
NOVA

Prentice-Hall of Canada Ltd.
1977
186 pages
Soft cover
Secondary 2,3,4,5

STUDENT TEXTS

FRONT ROW - AN ANTHOLOGY OF PLAYS

MacNeill, James A. (ed.)

Anthology.
Twelve short plays organized by themes:
Youth and Age, Winners and Losers,
the Unexpected, etc.

Nelson-Hall Inc.
1984
192 pages
Soft cover
Secondary 1,2,3

THE GARDEN AND THE WILDERNESS

Frye, Northrop (ed.)

Anthology.
Follows the Biblical story of man from his beginnings in the Garden of Eden to his wanderings through the wilderness in search of a new home.
LITERATURE: USES OF THE IMAGINATION

Harcourt, Brace, Jovanovich
1973

Soft cover
Secondary 1,2
Literature I

GENTLE BEN

Morey, W.

Novel.
As a result of his relationship with Ben, Mark, a reserved adolescent, learns to rely on himself and wins his father's respect.

Avon Books
1976

Soft cover
Secondary 1,2
Literature I

THE GOLDEN ECHO

Sillivan, M. (ed.)

Anthology.
A generic study of literature. A handbook accompanies the series.

Palm Publishers Ltd.
1969
413 pages
Hard cover
Secondary 1,2
Literature II

GOOD WIVES

Alcott, L.M.

Novel.
A sequel to "Little Women", this is the story of the daughters of the March family.

Penguin Books Canada Ltd.
1979

Soft cover
Secondary 1,2
Literature II

STUDENT TEXTS

THE GRIZZLY

Johnson, Annabel and Edgar

Novel.
A simply written but powerful novel depicting the effect of a crisis on a boy's growth to maturity and his relationship with his father.

Scholastic Canada

Soft cover
Secondary 1,2

GULLIVER'S TRAVELS

Swift, J.

Novel.
Gulliver is wrecked on the coast of Lilliput, a country of pygmies. Subsequently he is thrown among the people of Brobdingnag, giants of tremendous size. A biting social and political satire.

Various editions

Hard cover
Secondary 1,2
Literature II

THE HEART OF THE MATTER

Daigon, A. (ed.)

Poetry.
A generic based text in eight sections. A teacher's guide is available.
NOVA

Prentice-Hall of Canada Ltd.
1977
188 pages
Soft cover
Secondary 1,2,3

HERE I AM

Baron, V. (ed.)

Poetry.
Through the medium of poetry, with accompanying photographs, young Americans from various minority groups speak out for themselves. Includes "My People" by B. George.

Bantam Books of Canada Ltd.
1971

Soft cover
Secondary 1,2
Writing I

STUDENT TEXTS

HEY, DUMMY

Platt, K.

Novel.
Through twelve year-old Neil's friendship with a brain-damaged boy, he becomes aware of insensitivity and cruelty in other people, even in those he loves.

Dell International of Canada Limited
1973

Soft cover
Secondary 1,2

HIDDEN TREASURE OF GLASTON

Jewett, W.M.

Novel.
An adventure story set in medieval England. Young Hugh, the hero, pieces together clues from partly destroyed documents which lead him on an exciting trail to a thrilling discovery.

Macmillan Company of Canada Ltd.

Soft cover
Secondary 1,2,3

THE HOBBITT

Tolkien, J.R.R.

Novel.
A tale of adventure, undertaken by a company of little people, in search of dragon-guarded gold. A reluctant partner in this quest is Bilbo Baggins, a comfort-loving, unambitious hobbitt.

Houghton Mifflin Canada Ltd.
1973
317 pages
Hard cover
Soft cover
Secondary 1,2
Literature I
Writing I

THE HORSE MASTERS

Stanford, D.

Novel.
Experiences of an American girl in a famous British riding school (teen-age fiction).

Scholastic Canada

Soft cover
Secondary 1,2
Literature I

AN HOUR UPON THE STAGE

Orr, Laird (ed.)

Drama.
An anthology of one act, predominantly contemporary plays.

McGraw-Hill Ryerson Limited
1981
144 pages
Soft cover
Secondary 1,2

STUDENT TEXTS

THE HOUSE OF THE SEVEN GABLES Hawthorne, Nathaniel Novel. An historial novel set in Salem, Massachusetts, in 1750. Its theme is that the sins of the father are inherited by subsequent generations.	Macmillan Company of Canada Ltd. 1962 288 pages Soft cover Secondary 1,2,3,4,5 Literature IV/V Literature II
HUCKLEBERRY FINN Twain, M. Novel. A classic story of Huck Finn and his adventures along the Mississippi. An interesting reflection of the times.	Various editions Secondary 1,2,3,4,5 Literature I North American Literature
THE ILIAD Homer, translated by R. Lattimore Novel. A modern translation of the Homeric epic.	Univ. of Chicago Press 1977 Soft cover Secondary 1,2 Literature I
THE ILIAD OF HOMER Drama script by Kenneth Caverder Drama. Four episodes from "The Iliad" ("Wrath of Achilles", "Fire at the Greek Ships", "The Armour of Achilles", "Achilles Takes Revenge") and one episode from "The Odyssey" ("The Wooden Horse"), written as drama scripts.	Collier Macmillan Canada Ltd. 1969 52 pages Soft cover Secondary 1,2

STUDENT TEXTS

INQUIRY INTO LITERATURE I, II, III, IV

Fillion, Bryant & Jim Henderson (eds.)

A collection of short stories, poems and plays. The teacher's guide explores the process of inquiry: this text is "designed to promote better reading of and response to literature... to encourage and teach students to become active interrogators of literary texts." Students are encouraged to confront increasingly mature literature by constructing increasingly complex questions about literature.

Collier Macmillan Canada Ltd.
1982
300 pages
Soft cover
Secondary 1,2,3,4,5

INSIDERS AND OUTSIDERS

Daigon, A. (ed.)

Anthology.
Advantages and disadvantages of peer group membership is the theme explored.
NOVA

Prentice-Hall of Canada Ltd.
1977
156 pages
Soft cover
Secondary 1,2,3

AN INTRODUCTION TO POETRY

Kennedy, X.J. (ed.)

Poetry.
Title indicates content.

Little, Brown & Co. (Canada) Ltd.
1978

Hard cover
Soft cover
Secondary 1,2,3,4,5
Literature IV/V

INVITATION TO DRAMA

Orr, A.A. (ed.)

Drama.
A fine selection of one-act-plays including radio and television dramas: St.Pierre's "The Education of Phyllistine", Silverson's "Hero at Hatch's Mill", and others.

Macmillan Company of Canada Ltd.
1967 1968
284 pages
Hard cover
Secondary 1,2
Writing I
Literature I
Communication Arts: Radio

STUDENT TEXTS

IN YOUR OWN WORDS (1)

Green & Mills (eds.)

Anthology.
This text offers students a wide range of literature (prose, poetry, drama) and activities that provide abundant exploratory talk and writing opportunities.

Holt, Rinehart & Winston of Canada Ltd.
1981
329 pages
Hard cover
Secondary 1,2

IRISH RED

Kjelgaard, J.

Novel.
Good conflict and suspense in this story of a boy and his dog.

Holiday House Inc.
1951
224 pages
Soft cover
Secondary 1,2
Literature I

I, ROBOT

Asimov, I.

Novel.
Friendly, helpful and co-operative, these mechanical genii are essential to survivial in the year 2058, but no one suspects what super-human, sinister powers lie beneath the surface.

Fawcett Books
1978

Soft cover
Secondary 1,2
Literature II
Writing II

IRON, HONEY AND GOLD

Holbrook (ed.)

Poetry.
Three books of poems which have been selected to permit students to experience the variety of poems available to them as the poets share their worlds.

Cambridge Univ. Press
1967
97 pages
Secondary 1,2,3,4,5
Writing I

JAZZ COUNTRY

Hentoff, N.

Novel.
A high school boy lives for little else but music. When he tries to make it as a professional he comes to realize that he must first find himself.

Harper & Row
1976

Soft cover
Secondary 2,3

JOURNEYS I AND II

French, J. (ed.)

Short Story.
A collection of Canadian short prose with suggested activities and further readings. Includes: Mitchell, Garner, Mowat, Reddall, Callagher, Pratt, Carr.
CASEBOOKS IN CANADIAN LITERATURE

McClelland & Stewart Ltd.
1979

Soft cover
Secondary 1,2
Literature II

KAP-SUNG FERRIS

Duncan, Frances

Novel.
Kim is a Korean-born girl adopted by a couple with a solid middle-class orientation. Her confusion about her racial origins complicates her adolescence.

Burns & MacEachern Ltd.
1977
126 pages
Soft cover
Secondary 1,2
Literature II

KIDNAPPED

Stevenson, R.L.

Novel.
A classic tale of adventure set in 18th Century Scotland.

Various editions

Secondary 1,2
Literature II

LISTEN! SONGS AND POEMS OF CANADA

Hogan, H. (ed.)

Anthology.
"Listen!" combines the song lyrics of our leading singers/composers with poems of new and established poets, including Indian, Eskimo and leading Quebecois writers. A biographical index and recording details are included.

Methuen Publications
1972
166 pages
Soft cover
Secondary 1,2

STUDENT TEXTS

LITERATURE I-V (OREGON CURRICULUM) Kitzhaber, A.R. (ed.) Anthology. A literature curriculum developed around three basic concepts: subject, form and point of view. Replaced by "Concepts in Literature."	Holt, Rinehart & Winston of Canada Ltd. 1968 Hard cover Secondary 1,2,3,4,5 Literature II Literature III
LITTLE MEN Alcott, L.M. Novel. Continues the story of "Little Women", telling of the school that Jo founded.	Various editions Soft cover Secondary 1,2 Literature II
LITTLE WOMEN Alcott, L.M. Novel. A popular book about the four daughters of the March family. The people are well characterized as genuine, real individuals.	Various editions Soft cover Secondary 1,2 Literature I
LIVE AND LEARN Daigon, A. and R.S. Weisskoff (eds.) Anthology. A consideration of those pivotal experiences that trigger new insights and changes in our lives. NOVA	Prentice-Hall of Canada Ltd. 1977 156 pages Soft cover Secondary 1,2,3
LOG FROM THE SEA OF CORTEZ Steinbeck, John Non-Fiction. A highly personal tribute to Steinbeck's friend, Ed Ricketts: a narrative of a trip to Mexico.	Penguin Books Canada Ltd. 1977 Soft cover Secondary 1,2 Literature I

STUDENT TEXTS

LOST IN THE BARRENS

Mowat, F.

Novel.
The author includes action and conflict in the adventure story of two teen-agers lost in the Canadian North.

Atlantic Monthly Press
1956

Hard cover
Secondary 1,2
Literature I

LOVE ME/LOVE ME NOT

Daigon, A. and R.M. Norko (eds.)

Anthology.
An inquiry into the old and new ways of love. Teacher's guide is available.
NOVA

Prentice-Hall of Canada Ltd.
1977
188 pages
Soft cover
Secondary 1,2,3

LUKE BALDWIN'S VOW

Callaghan, M.

Novel.
A delightful story of a young boy and an old dog, living in a small rural community.

Scholastic Canada
1974
186 pages
Soft cover
Secondary 1,2

THE MAGNIFICENT MYTHS OF MAN

Clifford et al (ed.)

Short Story.
This book of mythology includes twenty-nine myths from different lands and different ages. They are illustrated with photographs.

The Book Society of Canada Ltd.
1976
258 pages
Soft cover
Secondary 1,2
Literature I
Literature II

MAMA'S BANK ACCOUNT

Forbes, Kathryn

Novel.
The story of a Norwegian immigrant family in San Francisco which is ruled by a fire and loving Mama.

Harcourt, Brace, Jovanovich
1968

Soft cover
Secondary 1,2
Writing I

STUDENT TEXTS

MAN IN THE DRAMATIC MODE, BOOKS 1-6

Heston, Lilla (ed.)

Drama.
A collection of one-act plays for stage and television.
MAN

Book Society of Canada
1970
154 pages
Soft cover
Secondary 1,2
Literature II

MAN IN THE EXPOSITORY MODE, BOOKS 1-6

Summerfield (ed.)

Non-Fiction.
A collection of essays by well-known writers.
MAN

Book Society of Canada
1974

Soft cover
Secondary 1,2
Literature II

MAN IN THE POETIC MODE, BOOKS 1-6

Zweigler, Joy (ed.)

Poetry.
A collection of modern verse, narrative and lyric.
MAN

Book Society of Canada
1970
122 pages
Soft cover
Secondary 1,2,3,4,5
Literature II

MARK TWAIN'S NOTEBOOKS AND JOURNALS

Clemens, Samuel

Non-Fiction.
Title indicates contents.

Univ. of California
1970
780 pages
Secondary 1,2
Writing I

MARTIAN CHRONICLES

Bradbury, R.

Short Story.
Individual science-fiction stories written by Ray Bradbury over a number of years are gathered together to form an interesting chronicle of the settling of Mars by Earth people.

Various editions

Soft cover
Secondary 1,2,3,4,5
Literature II
Literature III

STUDENT TEXTS

MASTER OF RAVENSPUR

Scott, W.

Novel.
A story of intrigue and adventure, set in the England of King Edward IV, during the Lancaster rebellion of 1470.

Nelson-Hall Inc.

156 pages
Soft cover
Secondary 1,2
Literature I

A MIDSUMMER NIGHT'S DREAM

Shakespeare, W.

Drama.
A comedy dealing with the complications of love.

Various editions

115 pages
Hard cover
Soft cover
Secondary 1,2
Literature II

THE MIND BENDERS

Teringo and Sweat

Media.
A free-form write-in book concerning mass media. The emphasis in the book is on having fun while sharpening perceptions.

McGraw-Hill Ryerson Limited
1969

Soft cover
Secondary 2,3,4,5
Writing IV
Communication Arts: Radio
Communication Arts: Television
Communication Arts: Film

MOBY DICK

Melville, H.

Novel.
An adventure story about ships and whaling, as well as a profound examination of evil and the passionate desire to confront and overcome it.

Various editions

Hard cover
Soft cover
Secondary 1,2,3,4,5
Writing I
North American Literature
Literature IV/V

MORTE D'ARTHUR

Baines, K. (trans.)

Short Story.
The tales of King Arthur and his knights.

Mentor Books
1962

Soft cover
Secondary 1,2
Literature II

MYTH

Kerr, M. and J. Dennett (eds.)

Short Story.
A text which presents the "who's who" of Greek mythology.

Copp Clark Ltd.
1965
182 pages
Hard cover
Secondary 1
Literature I

MYTH, SERIES II

Trout, L.

Kit.
An examination of the cultural forms that mythic experience may take: stories, dances, painting, chants and burial rites. Includes teaching guide, student materials, record and filmstrips.

Scholastic Canada

Soft cover
Secondary 1,2,3
Literature I
Literature III

MYTHS, FABLES AND FOLKTALES

Kitzhaber, A.R. et al (eds.)

Short Story.
Basic narrative patterns are examined and students are encouraged to observe the universality of motif in folk literature.
CONCEPTS IN LITERATURE

Holt, Rinehart & Winston of Canada Ltd.
1974

Soft cover
Secondary 1,2,3

NARRATIVE VOICE: POETRY

Kitzhaber, A.R. et al (eds.)

Poetry.
Develops narrative voice: from traditional to literary ballads to straight narrative poems; from simple story to more artistically conscious works in which emphasis is on character development and motivation.
CONCEPTS IN LITERATURE

Holt, Rinehart & Winston of Canada Ltd.
1974

Soft cover
Secondary 1,2,3

STUDENT TEXTS

NOBODY IN THE CAST

Berton, R. et al (eds.)

Drama.
A collection of drama activities that explore the self and how one communicates in words and in movement.

Academic Press Canada
1969
245 pages
Soft cover
Secondary 1,2,3,4,5

HOW THE NEWSPAPER

McMaster, R.J.

Media.
A guide for reading newspapers objectively and subjectively, separating fact from opinion. It deals with understanding consumer ads, propaganda, and journalistic vocabulary, using actual articles on contemporary social problems.

Academic Press Canada

189 pages
Soft cover
Secondary 1,2,3,4,5
Communication Arts: Print

THE ODYSSEY

Homer: trans. by W.H.D. Rouse

Short Story.
A classic adventure story with suspense, humor, yet danger,too.

Mentor Books
1971
304 pages
Soft cover
Secondary 1,2
Literature 1

OFF BEAT

Whitehead, F. (ed.)

Short Story.
A book of short stories . Among the authors represented are Ray Bradbury, Ernest Hemingway, D.H. Lawrence, Doris Lessing, Jack London and H.G. Wells. Stories are of high interest.

Clarke, Irwin & Company Ltd.
1961
144 pages
Hard cover
Secondary 1,2

STUDENT TEXTS

THE OLD MAN AND THE SEA

Hemingway, E.

Novel.
Hemingway probes the mind of Santiago, an old Cuban fisherman, and explores the relationships of the old man with a young boy, with the sea, with the fish, and with himself.

Various editions

140 pages
Soft cover
Secondary 1,2,3,4,5
Literature I
North American Literature
Literature IV/V
Writing IV

OLIVER TWIST

Dickens, C.

Novel.
An unforgettable portrait of London's early nineteenth century underworld.

Various editions

Secondary 1,2
Literature II

THE ONCE AND FUTURE KING

White, T.H.

Novel.
White's contemporary re-telling of Malory's "Le Morte d'Arthur" follows Arthur from his youth with Merlin to his maturity, when he suffered the betrayal of Guinevere and Lancelot.

Putnam
1958
677 pages
Hard cover
Secondary 1,2
Literature II

ONE-ACT PLAYS FOR TEENAGERS

Dias, Earl Y. (ed.)

Drama.
The title indicates the contents.

Plays Inc.
1971

Hard cover
Secondary 1,2
Literature I
Literature II

OPEN-ENDED STORIES

Velder, Milton and Edwin Cohen (eds.)

Short Story.
Each catches young people at a decisive moment, forcing them to face alternatives.

Globe/Modern Curriculum Press
1973
143 pages
Soft cover
Secondary 1,2
Writing I

STUDENT TEXTS

THE OTTERBURY INCIDENT Lewis, C.D. Novel. Set in the bombed ruins of London, this story of school, detection and adventure involves a young street gang, who turn detectives against rival gangs and crooks.	Penguin Books Canada Ltd. 1978 Soft cover Secondary 1,2 Literature II
OUR BEST AND OUR WORST Daigon, A. and L.M. Bernier (eds.) Anthology. A look at the good and evil in human beings. NOVA	Prentice-Hall of Canada Ltd. 1977 188 pages Soft cover Secondary 2,3,4,5
OUT OF THE SILENT PLANET Lewis, C.S. Novel. In this first volume of an allegorical trilogy about religion and humanity, a Cambridge professor accidentally becomes involved in a secret space trip and discovers the plot of a mad scientist.	Collier Macmillan Canada Ltd. 1965 Soft cover Secondary 1,2 Literature II
OUT OF THIS WORLD Daigon, A. and W.J. Gannon (eds.) Anthology. A foray into the world of the non-rational, the occult, and unexplained phenomena. NOVA	Prentice-Hall of Canada Ltd. 1977 188 pages Soft cover Secondary 2,3,4,5

STUDENT TEXTS

THE PEARL

Steinbeck, John

Novel.
At the literal level, a Mexican pearl diver finds the pearl of his dreams, but his dream quickly becomes a nightmare. A modern allegory of the consequences of greed.

Bantam Books of Canada Ltd.
1958
122 pages
Soft cover
Secondary 1,2,3,4,5
Literature I
Literature IV/V

PEOPLE MIRRORS

Allinson, Allinson and McInnes

Kit.
Integrates language and literature. Kit includes core books, support booklets which expand the theme, toolkits for language skills, and teacher's guide. Theme: reflections of ourselves and others, and our social values.

Nelson-Hall Inc.
1974

Soft cover
Secondary 1,2,3
Literature III

PERSONAL NARRATIVE

Hansen, R.

Kit.
Includes an anthology and first person narratives by different authors as separate components for further reading.

Scholastic Canada

Soft cover
Secondary 1,2
Writing I

PLAYS FOR MODERN YOUTH

Korrick, Marcus (ed.)

Drama.
A collection of thirteen plays of various types written for various media. Each is accompanied by production notes and follow-up exercises in comprehension, vocabulary and writing.

Globe Book Co.
1962
492 pages
Hard cover
Secondary 1,2
Literature I
Literature II

STUDENT TEXTS

PLAYS PLEASANT

Shaw, G.B.

Drama.
Collection suitable for a satire unit.

Scholastic Canada

Soft cover
Secondary 1,2,3,4,5

PLAYS TO ENJOY

Picozzi, Raymond (ed.)

Anthology.
An anthology of seven plays.
LITERARY HERITAGE

Collier Macmillan Canada Ltd.
1970

Soft cover
Secondary 1,2
Literature I

PLAYS TO REMEMBER

Maloney, Henry B. (ed.)

Drama.
"Sorry Wrong Number", L. Fletcher
"Feathertop", N. Hawthorne
"The Valiant", Hall and Middlemass
"Abe Lincoln in Illinois", R.E. Sherwood
"The World on a Hill", A. Childress
"The Jest of Hahalaba", Lord Dunsany
"The Leader of the People", J. Steinbeck
"The Leader", E. Ionesco
"The Meadow", R. Bradbury
LITERARY LITERATURE

Macmillan Company of Canada Ltd.
1973
214 pages
Hard cover
Secondary 1,2,3,4,5
North American Literature
Literature I
Literature II

POEMS TO ENJOY

Pettitt, Dorothy (ed.)

Poetry.
A collection of modern and old poems, lyrical and narrative.
The book contains seven units each with an introduction.
LITERARY HERITAGE

Collier Macmillan Canada Ltd.
1967
193 pages
Soft cover
Secondary 1,2
Literature II

STUDENT TEXTS

POEMS TO REMEMBER

Pettitt, Dorothy (ed.)

Anthology.
An anthology of poetry.
LITERARY LITERATURE

Macmillan Company of Canada Ltd.
1974
194 pages
Soft cover
Secondary 2
Writing IV

POETRY OF RELEVANCE

Hogan, Homer (ed.)

Poetry.
An anthology of poetry and popular songs - includes contemporary Canadian, British and American poets as well as major British and American poets. Text includes biographical material, suggestions for study, and an index of themes.

Methuen Publications
1970
244 pages
Soft cover
Secondary 1,2,3,4,5
Literature I
Literature III
Literature IV/V

THE POND

Murphy, Robert

Novel.
Joey, a city lad whose father owns a cabin in a wilderness of swamp and forest, finds the woods a challenge.

Avon Books
1965
224 pages
Soft cover
Secondary 1,2,3
Literature I
Literature II
Literature III

THE PRINCE AND THE PAUPER

Twain, M.

Novel.
By a strange accident the boy King, Edward the Sixth, becomes a poor boy and the poor boy becomes King. Good portrayal of English court life during the reign of Henry VIII.

Various editions

Secondary 1,2
Literature II

PROFILES IN COURAGE

Kennedy, John F.

Non-Fiction.
The abridged stories of eight U.S. Senators who displayed great political courage by standing firm on vital issues despite unpopularity and criticism.

Harper & Row
1964

Soft cover
Secondary 1,2,3

STUDENT TEXTS

PROSE OF RELEVANCE, BOOKS I-II

Hogan, Homer (ed.)

Anthology.
Contemporary selections designed to provoke students to think.

Methuen Publications
1971

Soft cover
Secondary 1,2
Writing I

A PUFFIN BOOK OF VERSE

Graham, Eleanor (ed.)

Poetry.
A compilation of verse suitable for classroom use.

Penguin Books Canada Ltd.
1953
250 pages
Soft cover
Secondary 1,2
Literature I

THE RAILWAY CHILDREN

Nesbitt, E.

Novel.
Set in early-twentieth century England, the novel shows how a family of children overcome difficulties and find excitement and adventure in their new home in the country.

Penguin Books Canada Ltd.
1961

Soft cover
Secondary 1,2
Literature I

RASCAL

North, Sterling

Non-Fiction.
An account of the year in the author's boyhood when he adopted a pet raccoon. Good character studies and details of life in 1918.

Scholastic Canada
1969

Soft cover
Secondary 1,2

THE RED PONY

Steinbeck, J.

Novel.
A boy learns about love, grief, and life's brutalities. Good character studies. Good introduction to the use of symbolism in writing.

Bantam Books of Canada Ltd.
1959
120 pages
Soft cover
Secondary 1,2
Literature II

STUDENT TEXTS

RUN WILD, RUN FREE

Rook, David

Novel.
A boy's experiences with two animals help him to emerge from his disturbed private world and communicate with others. Suitable for mature students with above average reading ability.

Scholastic Canada

Soft cover
Secondary 1,2

THE SCARLET PIMPERNEL

Baroness Orczy

Novel.
After the French Revolution, a group of men try to seize control of France, but they cannot succeed until they stop the mysterious man who crusades for human rights: the Scarlet Pimpernel.

Pendulum Press
1974
256 pages
Soft cover
Secondary 1,2
Literature I

SEAL MORNING

Farre, Rowena

Non-Fiction.
A true account of seven years on a croft in Northern Scotland. The book concentrates on the problems of bringing up a pet seal.

Scholastic Canada

Soft cover
Secondary 1,2

SEASON OF BURNT GRASS

Dentyn

Novel.
Independence Day and the hot African dry season spark an eruption of hostility that almost shatters the growing, but difficult, love between Anne and Paul.

Scholastic Canada

Soft cover
Secondary 2,3,4,5

STUDENT TEXTS

SECOND CENTURY ANTHOLOGY OF VERSE (BOOK 1)

Charlesworth (ed.)

Poetry.
A wide variety of poetry is included: English, Canadian (including Inuit), Japanese. Good poems with depth, and variety of form. Excellent indices.

Oxford University Press

Soft cover
Secondary 2,3,4,5

SEVENTEENTH SUMMER

Daly, M.

Novel.
The prize-winning novel of a girl's first romance.

Scholastic Canada

Soft cover
Secondary 1,2

SHORT PLAYS FOR READING AND ACTING

Vance, Bruce (ed.)

Drama.
The title indicates the contents.

Clarke, Irwin & Company Ltd.
1972
188 pages
Soft cover
Secondary 1,2
Literature II

SIGHTS AND SOUNDS

Wollatt and Souster (eds.)

Poetry.
Canadian and American poetry, loosely organized into thematic groups; as well as traditional ballads and song lyrics (with a discography at the end).

Macmillan Company of Canada Ltd.

Soft cover
Secondary 1,2

SILENCE OVER DUNKERQUE

Janis, J.R.

Novel.
An exciting story of two soldiers marooned in Nazi-occupied territory during the evacuation of Dunkerque in 1940.

Scholastic Canada

Soft cover
Secondary 1,2
Literature I

STUDENT TEXTS

A SINGLE LIGHT

Wojciechowska, Maia

Novel.
The story of a young deaf-mute and her only human relationship with a neighbour's baby. Low vocabulary, high interest.

Bantam Books of Canada Ltd.

Soft cover
Secondary 1,2

THE SNOW GOOSE

Gallico, Paul

Novel.
England during World War II. Philip, who lives alone in the Great Marsh, finds love and rescues British soldiers with the aid of the Snow Goose.

McClelland & Stewart Ltd.
1974
62 pages
Soft cover
Secondary 1,2
Literature I

THE SOUL BROTHERS AND SISTER LOU

Hunter, Kristin

Novel.
Set in a tough, urban black ghetto, this story shows a young black girl's success in making something of her life despite difficulties and frustrations.

Scholastic Canada

Soft cover
Secondary 1,2,3,4,5

SOUNDS AND SILENCES

Peck, Richard (ed.)

Poetry.
The poems are divided into a dozen thematic sections dealing with love, identity, pain, war, etc. The poems are recent and varied, including rock and folk song lyrics.

Dell International of Canada Limited
1970
175 pages
Soft cover
Secondary 1,2
Literature II

SPACE SUITS AND GUMSHOES

Lunn, R. (ed.)

Short Story.
Eight science fiction stories and seven detective stories with introductions, discussion points and notes.

Macmillan Company of Canada Ltd.
1972
275 pages
Soft cover
Secondary 1,2

STUDENT TEXTS

SPLIT BAMBOO

Phillips, Leon

Novel.
An excellent spy story, set in Mainland China.

Scholastic Canada

Soft cover
Secondary 1,2,3,4,5

STANDING ROOM ONLY

Daigon, A. and L.M. Bernier (eds.)

Drama.
A text in eight sections studying the development of drama. A teacher's guide is available.
NOVA

Prentice-Hall of Canada Ltd.
1968
187 pages
Soft cover
Secondary 2,3,4,5

STORIES FROM THE TWILIGHT ZONE

Serling, R. (ed.)

Short Story.
All stories have been selected to represent another feature of Science Fiction.

Bantam Books of Canada Ltd.
1977
151 pages
Soft cover
Secondary 1,2
Literature II

STORIES TO REMEMBER

McMaster, Joyce (ed.)

Short Story.
A collection of stories by well-known writers, both of our time and of old.
LITERARY HERITAGE

Copp Clark Ltd.
1957
280 pages
Soft cover
Secondary 1,2
Literature II
Writing II

STRANGER IN THE HOUSE

Sherburne, Zoe

Novel.
A sensitive and understanding presentation of the difficulties two teenagers experience when their mother returns home after nine years in a mental hospital.

Scholastic Canada

Soft cover
Secondary 1,2

STUDENT TEXTS

STRAWBERRIES AND OTHER SECRETS

MacNeil et al (ed.)

Short Story.
An unusual collection of short stories revealing basic
human experiences.

Thomas Nelson & Sons (Canada) Ltd.
1970
216 pages
Soft cover
Secondary 1.2

THE STUDY OF LITERATURE

Gordon, Edward J. (ed.)

Anthology.
The selections were chosen to appeal to students,
to expand their horizons and to teach them to enjoy literature.
Includes "Twelve Angry Men" and "Clown Plot" from "A Midsummer
Night's Dream".

Ginn & Company
1964
691 pages
Hard cover
Secondary 1.2

THE SUMMER OF SATAN'S GORGE

Powell

Novel.
A summer at the cottage brings excitement and danger to
a teenage girl.

Scholastic Canada

Soft cover
Secondary 1.2

SURVIVAL

Squire, J.R. and B. Goldsweig (eds.)

Kit.
Includes an anthology and reading on the topic of survival:
what traits and values enable one to survive in a situation
in which another would perish? Includes plays and novels.

Scholastic Canada

Soft cover
Secondary 1.2.3.4.5

STUDENT TEXTS

SWALLOWS AND AMAZONS Ransom, A. Novel. For one eventful week the Walkers camp alone on Wildcat Island. They meet the Amazons, those two redoubtable sailors Nancy and Peggy.	Darby Books 1980 Hard cover Secondary 1,2 Literature I
SWIFTWATER Annixter, Paul Novel. A realistic, well-written story of life in the woods. A boy struggles to understand himself and his relationship with his father.	Scholastic Canada Soft cover Secondary 1,2
THE SWORD IN THE STONE White, T.H. Novel. Humour, fantasy and satire characterize adventures of Wart, the boy who became King Arthur. This book is taken from Part I of "The Once and Future King."	Dell International of Canada Limited 1963 Soft cover Secondary 1,2 Literature II
A TALE OF TWO CITIES Dickens, Charles Novel. This novel chronicles the lives of characters caught in political upheaval during the French Revolution.	Various editions Secondary 1,2,3,4,5 Writing I Literature IV/V

STUDENT TEXTS

TARKA THE OTTER

Williamson, H.

Novel.
A style that is sensitive to every mood of river, field and wood, and that reflects every perilous moment of the otter's life, gives this book a quality of mounting beauty.

Penguin Books Canada Ltd.
1979

Soft cover
Secondary 1,2
Literature I

THE TEMPEST

Shakespeare

Drama.
A beautiful story based on elements of magic and fantasy. This is Shakespeare's last play.

Various editions

Secondary 1,2,3,4,5

TEN TOP STORIES

Sohn, D. (ed.)

Short Story.
Selection of short stories including such titles as "Flowers for Algernon" by Daniel Keys and "See How They Run" by George H. Coxe.

Bantam Books of Canada Ltd.
1975
168 pages
Soft cover
Secondary 1,2,3,4,5
Literature II
Literature III

THIRTY-NINE STEPS

Buchan, J.

Novel.
Hannay, a fugitive wanted for murder, sets out to save himself and his country by solving a riddle which he found on a scrap of paper clutched in a dead man's hand.

World Classics
1975

Soft cover
Secondary 1,2
Literature I

STUDENT TEXTS

THIS BOOK IS ABOUT COMMUNICATION - BOOKS I, II Bryers, G.D. and G.R. Hall (eds.) Media. Different aspects of language are dealt with in the context of the communication process especially media communication. Easy material.	McGraw-Hill Ryerson Limited 1971 Hard cover Secondary 1,2,3,4,5 Communication Arts: Print
THE TIME MACHINE Wells, H.G. Novel. A science fiction novel in which the inventor of the time machine travels into the future and encounters stages in the evolutionary degeneration of life.	Various editions Soft cover Secondary 1,2 Literature II Writing II
TIMESCOPE Allinson, Allinson and McInnes. Kit. Integrates literature and language. The kit includes core books, support booklets which expand the theme, toolkits for language skills, and teacher's guide. Theme: time - past, present and future.	Nelson-Hall Inc. 1974 Soft cover Secondary 1,2,3,4,5
TO KILL A MOCKINGBIRD Harper, Lee Novel. Scout Finch, an adolescent girl, recounts the happenings in her home town in the deep South, as she watches her father defend a Black man unjustly accused of a crime.	Various editions Soft cover Secondary 1,2,3,4,5 Literature I Literature II Literature III Literature IV/V North American Literature

STUDENT TEXTS

TOMORROWS Daigon, A. (ed.) Anthology. An expedition into the future and its possibilities. NOVA	Prentice-Hall of Canada Ltd. 1977 152 pages Soft cover Secondary 1,2
TO SEE OURSELVES Weiss, Henderson, Talbert, Shaw, Rosenbaum (eds.) Anthology. Of special note: "The People, Yes" - Carl Sandburg; "The Celebrated Jumping Frog of Calaveras Country" - Mark Twain.	Holt, Rinehart & Winston of Canada Ltd. Soft cover Secondary 1,2 Writing I
TREASURE ISLAND Stevenson, R. Novel. Pirates' buried treasure and mutiny at sea are elements in this novel of adventure.	Various editions Secondary 1,2 Literature I
TUNED IN Mersereau, M.G. (ed.) Anthology. A Canadian anthology for students with no interest in fiction or non-fiction. Selections from contemporary prose; one third is by Canadian writers. Easy material.	Macmillan Company of Canada Ltd. 1970 262 pages Soft cover Secondary 2,3,4,5
TURNING POINT Dunn, P. Novel. A school drop-out has to make a decision about her future career and considers the possibilities of becoming an international skier or a ski instructor.	Maclean-Hunter Learning Materials Co. Soft cover Secondary 1,2

STUDENT TEXTS

TWENTY GRAND SHORT STORIES

Taggard (ed.)

Short Story.
Chosen by high school students as their favourites, these twenty stories represent a cross section of themes which concern young adults.

Bantam Books of Canada Ltd.
1969
224 pages
Soft cover
Secondary 1,2,3,4,5
Literature II
Literature III

UNDERSTANDING MASS MEDIA

Schrank, Jeffrey

Media.
Title indicates contents.

National Textbook
1979
260 pages
Soft cover
Secondary 1,2,3,4,5
Communication Arts: Television

VIEWPOINT

Covell and James H. Greig (eds.)

Anthology.
One of a series designed to assist junior high school students with reading difficulties.
ACTION

Macmillan Company of Canada Ltd.
1972
246 pages
Soft cover
Secondary 1,2

VOICES IN LITERATURE, LANGUAGE AND COMPOSITION

Cline, J. et al (eds.)

Anthology.
Integrates and interrelates literature, language and composition in a text for each grade Sec. 1 & 2: Books A and B, New Voices: 1 - 4: Sec. 3, 4, 5.

Ginn & Company
1969
451 pages
Hard cover
Secondary 1,2,3,4,5
T.I.P.S.: Reading

VOICES: THE FIRST BOOK

Summerfield, Geoffrey (ed.)

Poetry.
An anthology of poetry and pictures.
VOICES

Penguin Books Canada Ltd.
1968

Soft cover
Secondary 1,2
Literature I

STUDENT TEXTS

VOICES: THE SECOND BOOK

Summerfield, Geoffrey (ed.)

Poetry.
An anthology of poetry and pictures, second in a series of three.
VOICES

Penguin Books Canada Ltd.
1968

Soft cover
Secondary 1,2
Literature II

WALKABOUT

Marshal, James Vance

Novel.
The story of three children - two Americans and one Australian Aborigine. It is very easily read and offers several levels of interpretation which make it enjoyable to different age levels.

Various editions

Soft cover
Secondary 1,2,3,4,5
Literature II
Literature III
Literature IV/V

WALK IN MY SHOES

Teplitsky and Hyman

Kit.
Integrated language and literature program, eight sequential units which are a continuum of situations and encounters with other people and oneself.

Prentice-Hall of Canada Ltd.
1976

Soft cover
Secondary 1,2
Writing I

WAR OF THE WORLDS

Wells, H.G.

Novel.
Set in the late nineteenth century, this science-fiction classic of a hostile Martian invasion of Earth is narrated by an eyewitness who encounters many characters during his flight.

Various editions

Soft cover
Secondary 1,2
Literature II

WHEELS

Barker, Paul (ed.)

Non-Fiction.
Excellent first hand accounts of races, rallies and repair jobs. Everything from dune buggies and motorcycles, to Alfa Romeos are portrayed. Well illustrated. Easy material.
MAN IN MOTION

McGraw-Hill Ryerson Limited
1969

Soft cover
Secondary 2,3,4,5

STUDENT TEXTS

WHEN THE LEGENDS DIE

Borland, Hal

Novel.
An Indian boy grows to manhood facing the conflict between his world and the world of the white man. Well written with emotion, plot and character characterization that hold interest.

Bantam Books of Canada Ltd.
1972
216 pages
Soft cover
Secondary 2
Literature II

WHITE FANG

London, Jack

Novel.
White Fang is a wolf dog of the North whose savage instincts are gradually tempered by domestication and environment.

Scholastic Canada

Soft cover
Secondary 1,2

WHY WE CAN'T WAIT

King, Martin Luther, Jr.

Non-Fiction.
The author includes his 'Letter from Birmingham Jail' which tells precisely why the Black demands his rights. The book focuses on civil rights action in the U.S.

Harper & Row
1964
178 pages
Hard cover
Secondary 1,2
Writing I

WILD BOY

Fall, Thomas

Novel.
A Mexican-American gains maturity and insight as he compares the cultures of the Indians and the White settlers and learns from both.

Scholastic Canada

Soft cover
Secondary 1,2

WINGS

Barker, Paul (ed.)

Non-Fiction.
Another excellent collection of essays, articles and excerpts, all dealing with flight. Amply illustrated. Easy material.
MAN IN MOTION

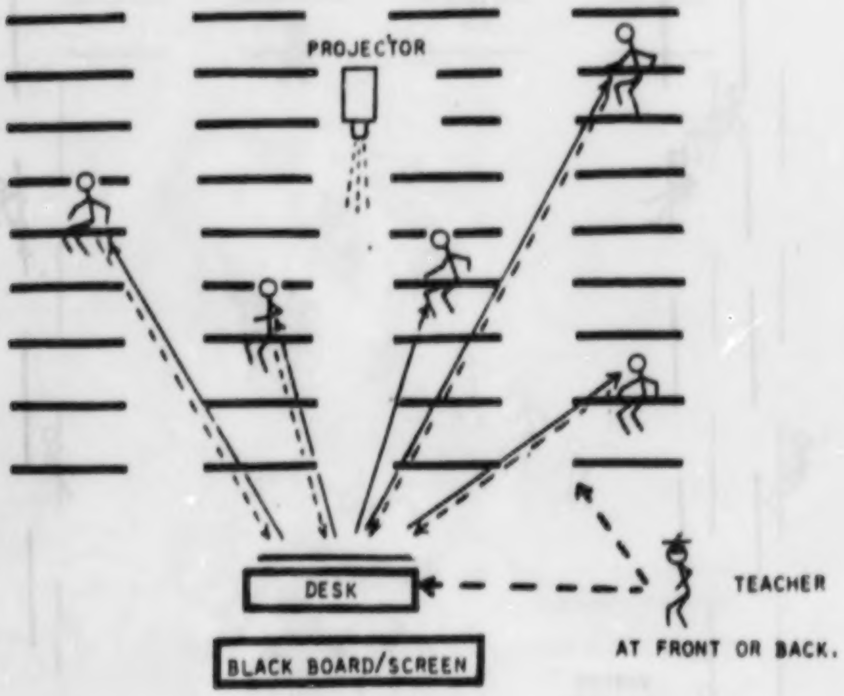
McGraw-Hill Ryerson Limited
1972
68 pages
Soft cover
Secondary 2,3,4,5

STUDENT TEXTS

WIPEOUT Pomeroy, Pete Novel. A drama-filled teenage novel about surfing; realistically written and developed.	Scholastic Canada Soft cover Secondary 1,2
WORDS ON WINGS Rittenhouse, Hamilton and Thatcher (eds.) Poetry. A collection of poems, old and modern, to interest young readers.	Thomas Nelson & Sons (Canada) Ltd. 1962 198 pages Hard cover Secondary 2,3,4,5 Literature II Writing IV
YESTERDAYS Daigon and Weisskoff (ed.) Anthology. A look at times gone by, the "good old days". NOVA	Prentice-Hall of Canada Ltd. 1977 188 pages Soft cover Secondary 1,2
20,000 LEAGUES UNDER THE SEA Verne, J. Novel. Years before the submarine was invented, Verne wrote about life under the sea in this classic of science fiction.	Macmillan Company of Canada Ltd. 1962 Soft cover Secondary 1,2 Literature I

CHARTS ON GROUPING

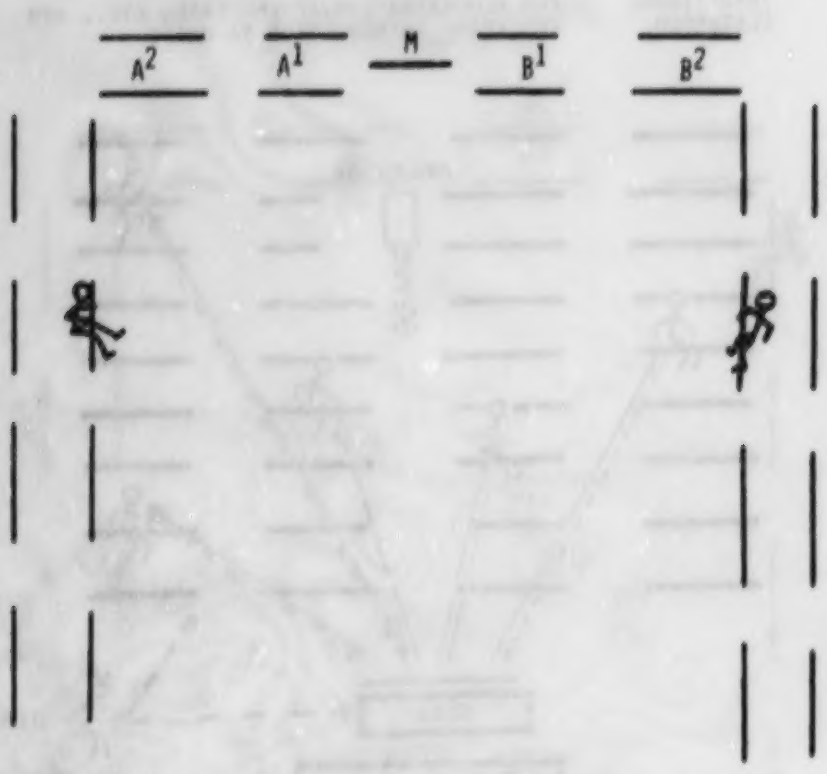
TRADITIONAL CLASSROOM : FOR DEMONSTRATION, FILM, TAPES ETC., NEW CONCEPTS, INTRODUCTION TO UNITS


PROJECTOR
DESK
TEACHER
AT FRONT OR BACK.
BLACK BOARD/SCREEN

(STUDENT MAY OPERATE PROJECTOR)

MOST CLASSES, COURSES, AND SCHOOL TERMS START WITH THIS ARRANGEMENT, WHICH IS THE MOST USEFUL WAY FOR A TEACHER TO ADDRESS AND COMMUNICATE WITH THE CLASS AS A WHOLE (A UNIT).

CLASS DEBATE &/OR PANEL DISCUSSION



VOTERS
DEBATORS
&
SPEAKERS
FROM
THE FLOOR.

A^1 PROPOSER

B^1 OPPOSER

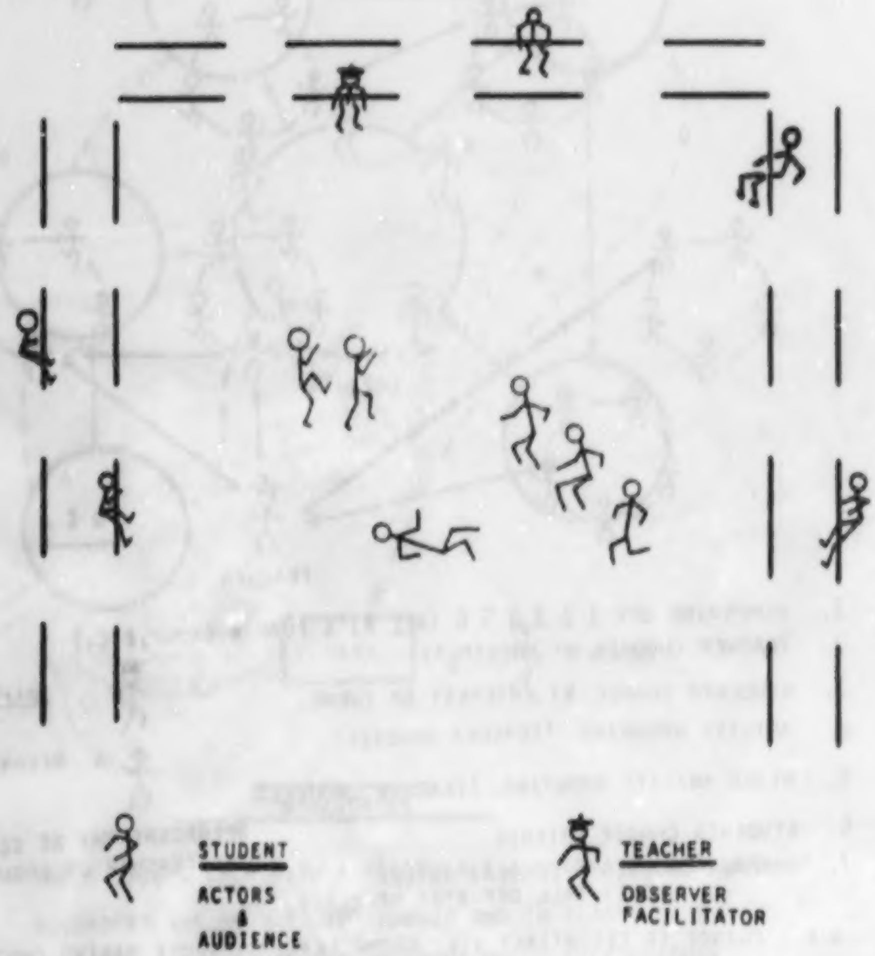
A^2 SECONDER

B^2 SECONDER

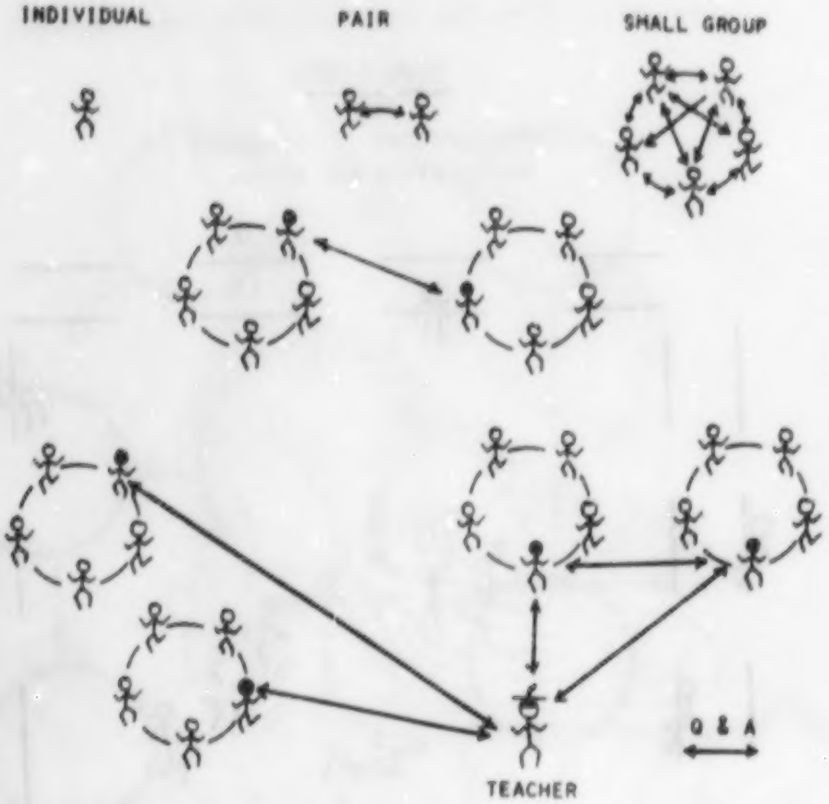
M = MODERATOR

TEACHER MAY BE OBSERVER OR MODERATOR
NUMBERS IN PANEL MAY VARY

DRAMA FORUM
FOR
IMPROVISATIONS DIALOGUES
ROLE-PLAYING AND ACTING


STUDENT
ACTORS
&
AUDIENCE
TEACHER
OBSERVER
FACILITATOR

ALTERNATIVE WAYS OF GROUPING



1. NUMBERING OFF 1 2 3 4 5 6 (ALL #1'S FORM A GROUP,ETC.)
2. TEACHER CHOOSES BY PROXIMITY.
3. STUDENTS CHOOSE, BY INTEREST OR THEME.
4. ABILITY GROUPING (TEACHER CHOOSES).
5. MIXED ABILITY GROUPING. (TEACHER CHOOSES).
6. STUDENTS CHOOSE FRIENDS
7. TEACHER CHOOSES 6 LEADERS ABCDEF -THEY CALL OFF REST OF CLASS.

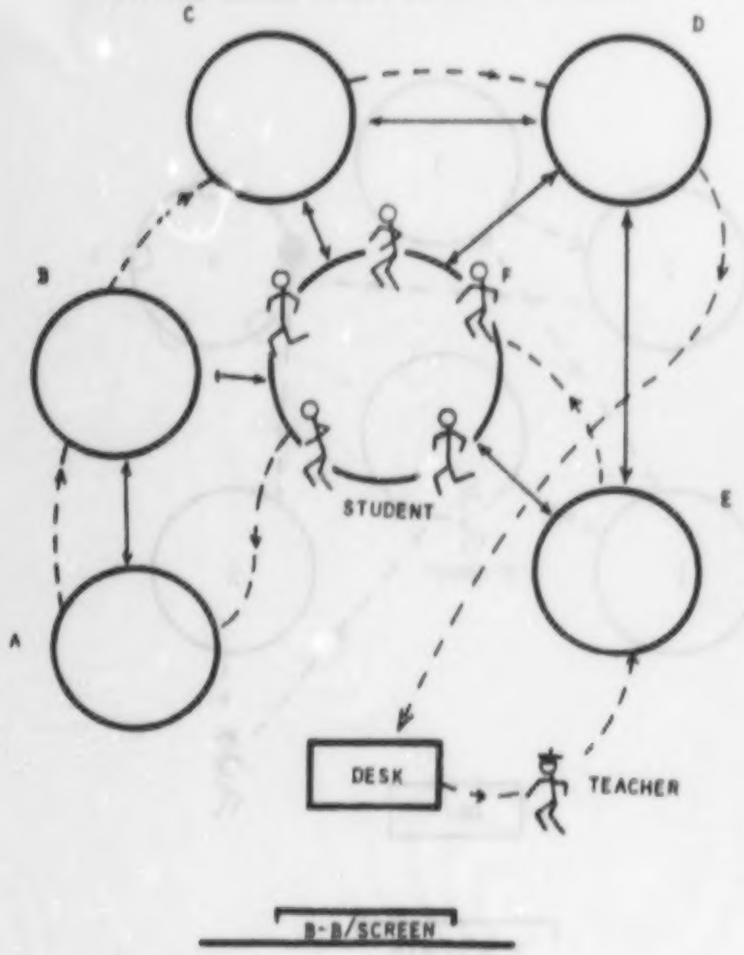
TEACHER

● = RECORDER

RECORDERS MAY BE SELECTED BY TEACHER OR GROUP.

N.B. CHANGE IS ESSENTIAL: I.E. GROUP LEADERS, THOSE MAKING CHOICE, RECORDERS AND INDIVIDUALS IN GROUPS CHANGE FROM TIME TO TIME

GROUPING: EACH GROUP WORKING ON SAME POEM, STORY, ETC.


C
D
B
F
STUDENT
E
A
DESK
TEACHER
B-B/SCREEN

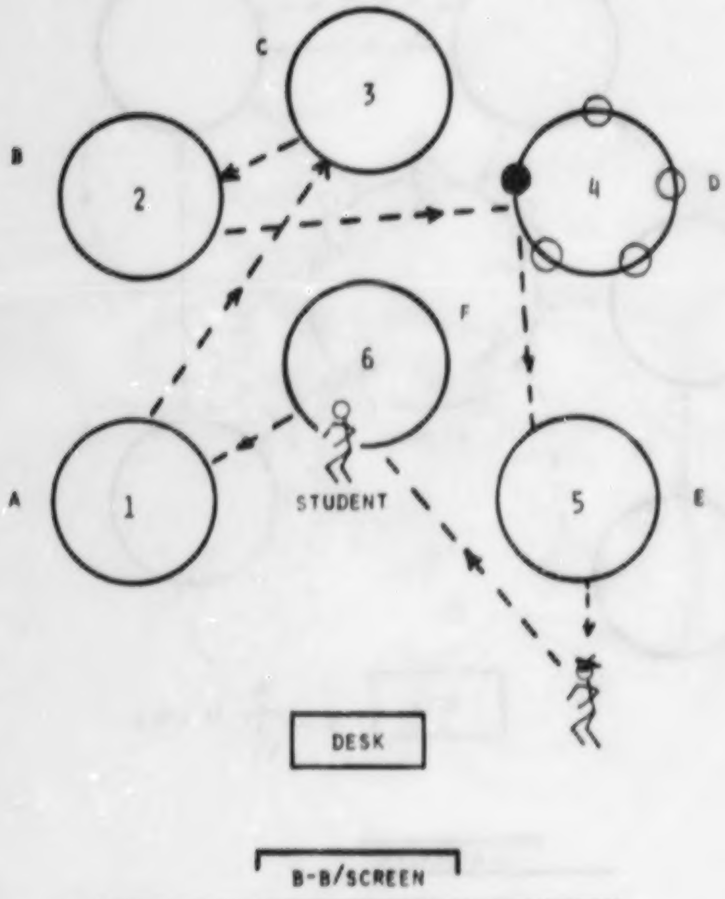
SMALL GROUPS EACH WITH A RECORDER & A MODERATOR (OR LEADER)

RECORDERS REPORT BACK TO TEACHER AND TO CLASS

TEACHER MOVES FROM GROUP TO GROUP WHILE THEY DISCUSS

GROUPING: EACH GROUP WORKING ON DIFFERENT POEM, STORY OR THEME.

INITIAL INDIVIDUAL RESPONSE, VERBAL AND/OR WRITTEN


C
3
B
2
4
D
F
6
A
1
STUDENT
5
E
DESK
B-B/SCREEN

SMALL GROUPS EACH WITH A RECORDER & A MODERATOR (OR LEADER).

RECORDERS REPORT TO OR QUESTION OTHER GROUPS. TEACHER ACTS AS MODERATOR FOR CLASS DISCUSSION.

Gouvernement du Québec
**Ministère
de l'Éducation**

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